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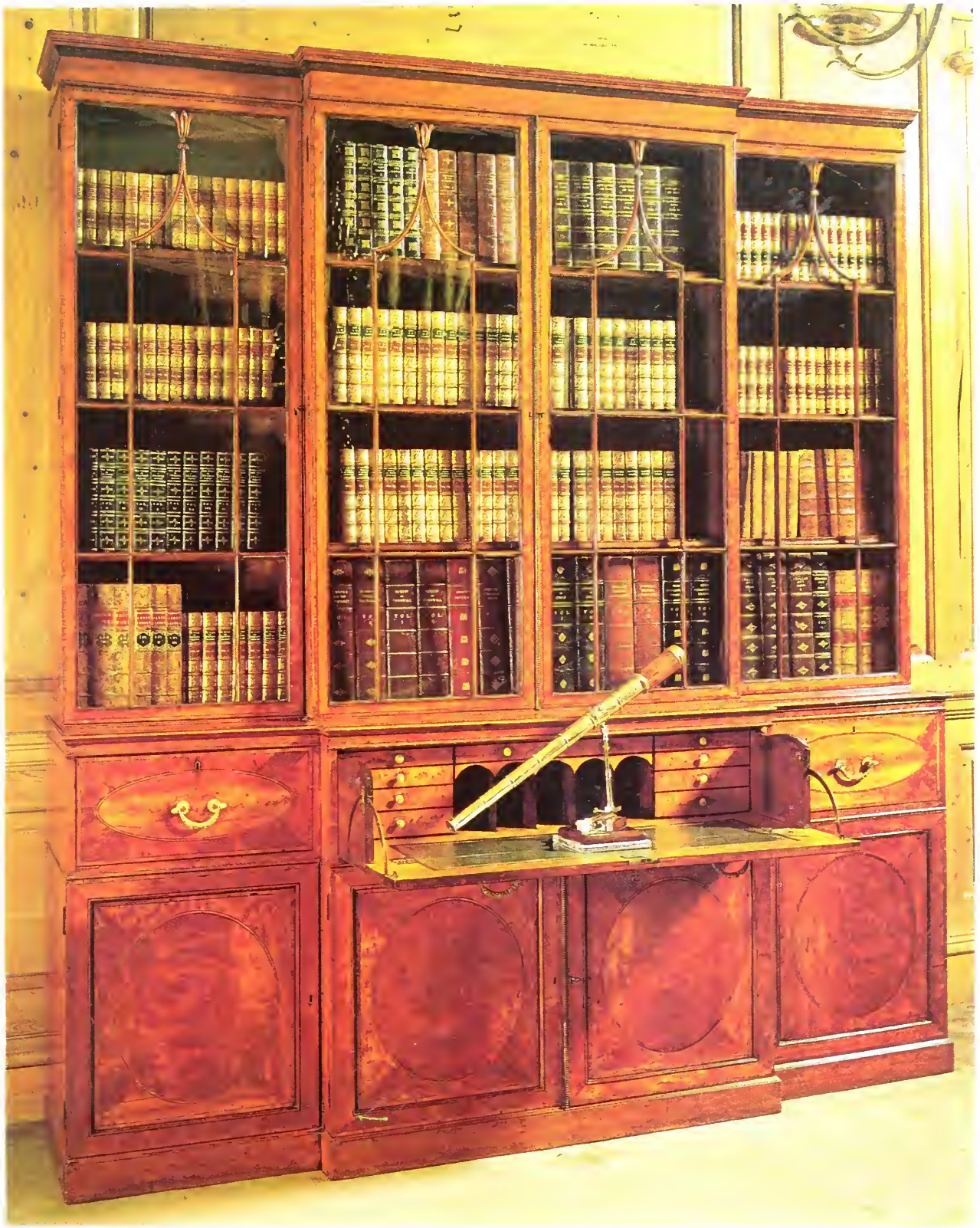

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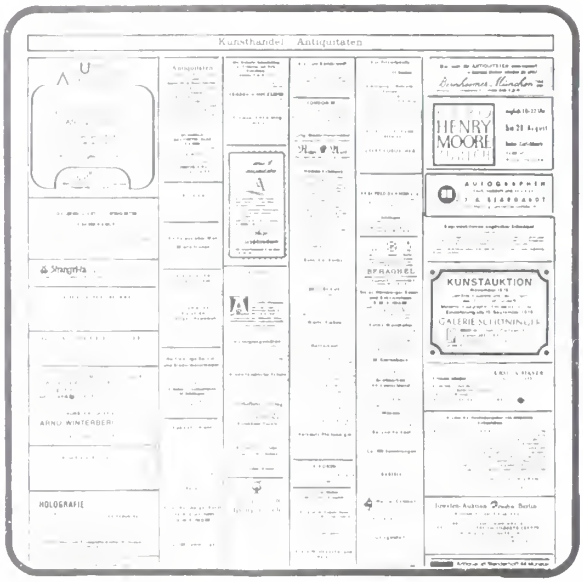

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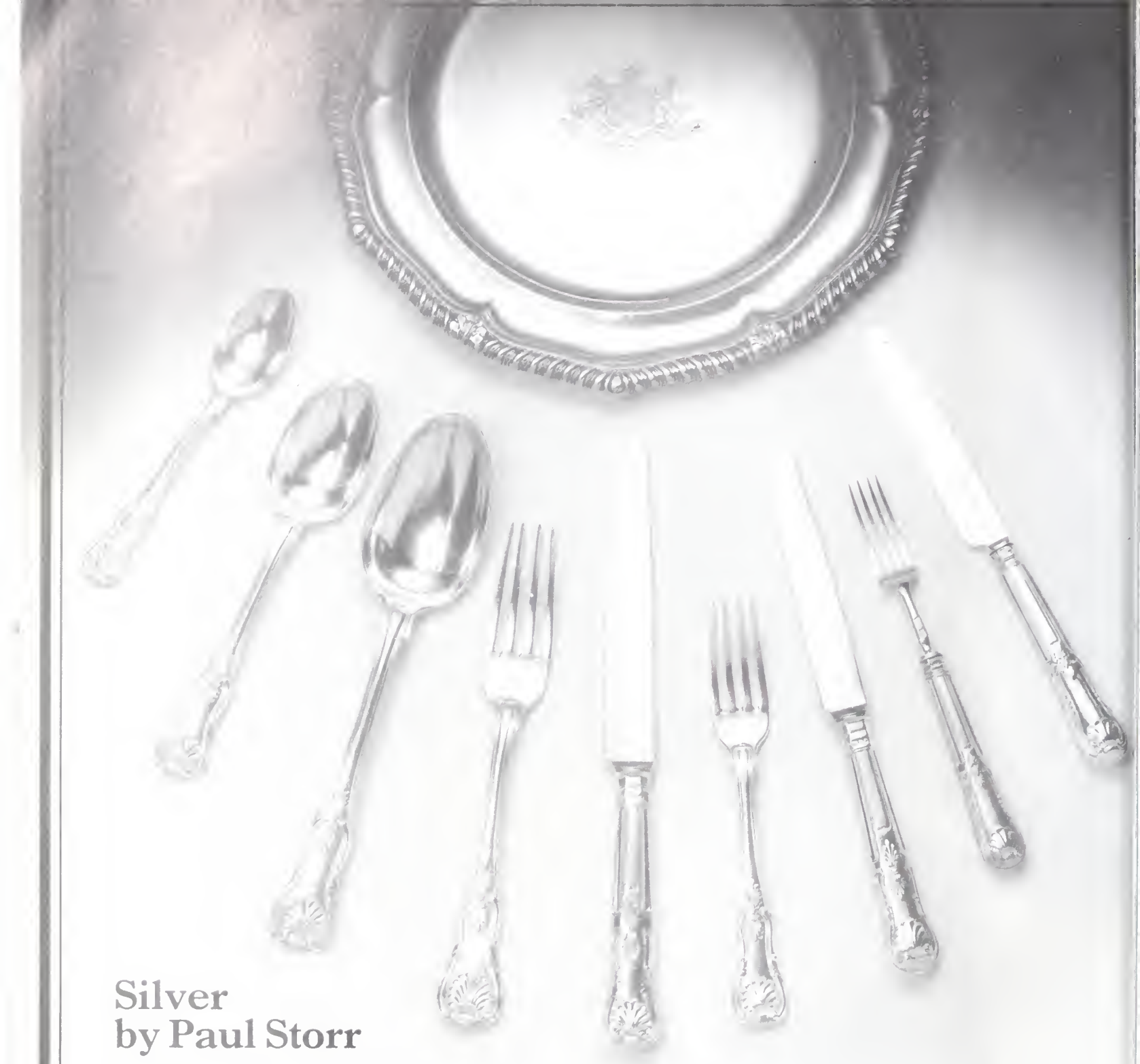

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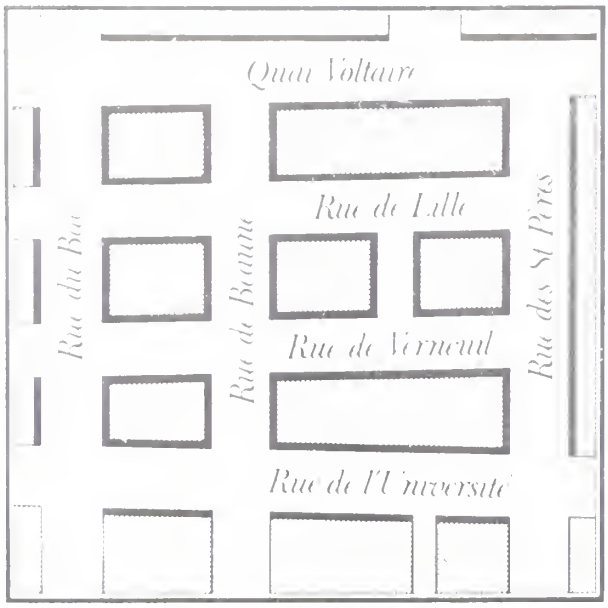

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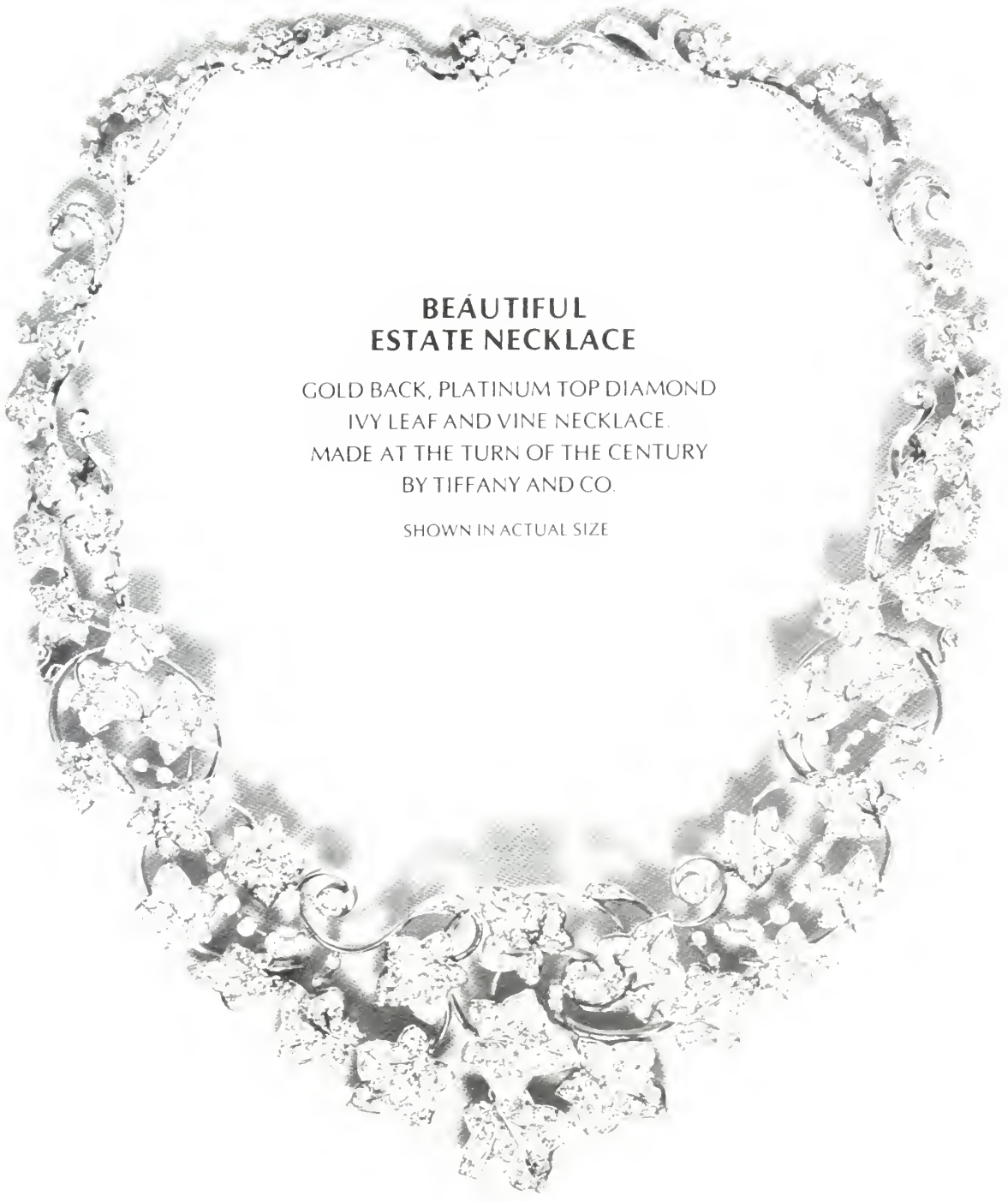

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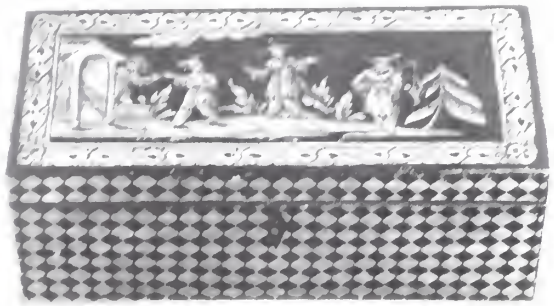

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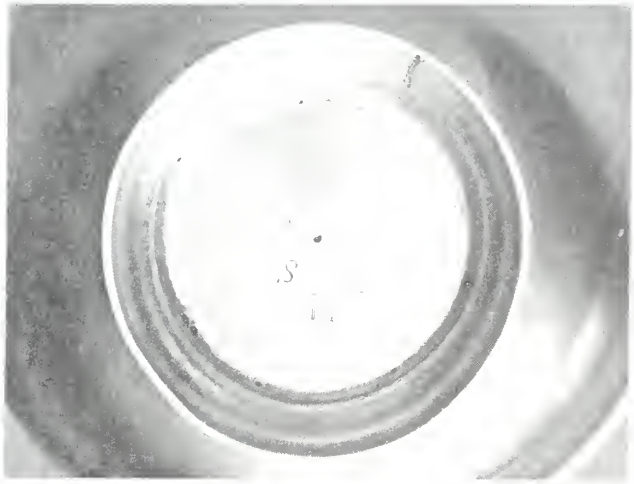

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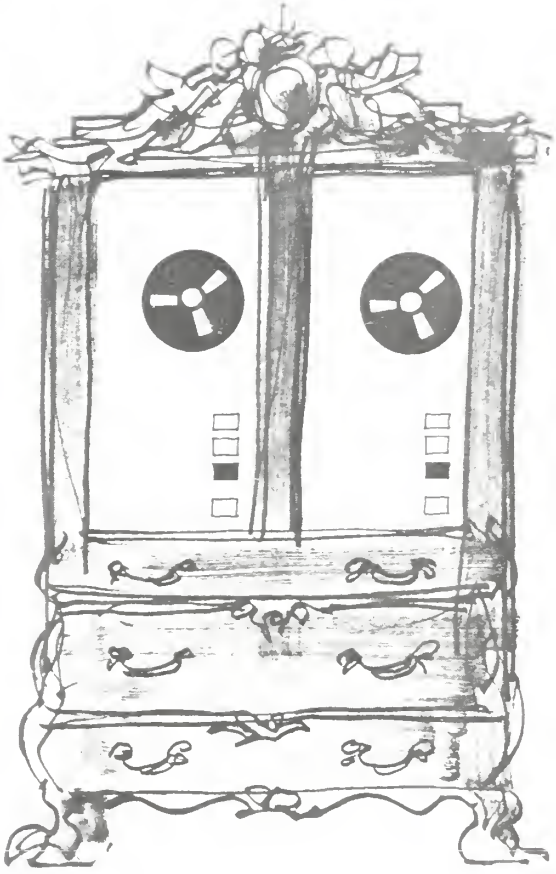

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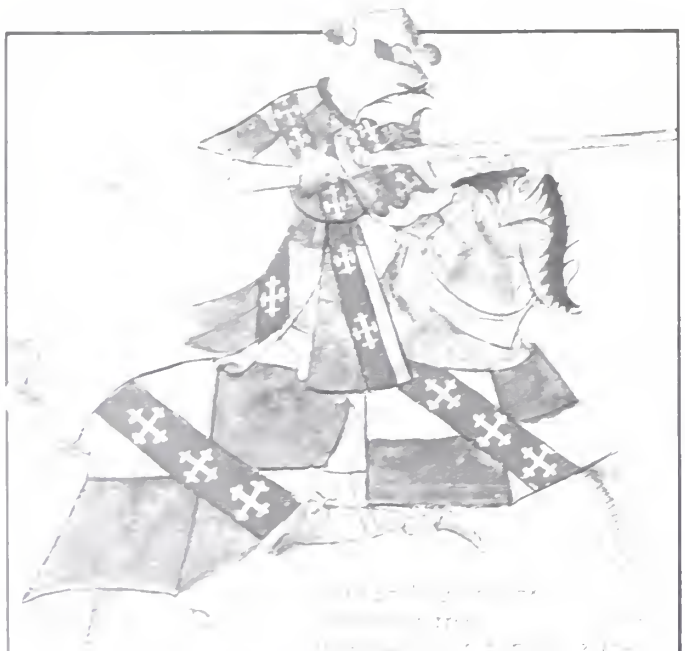

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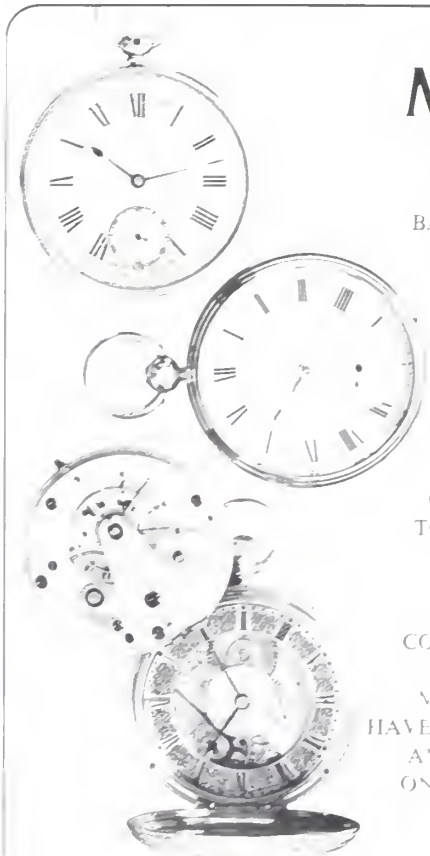

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A Charles II porringer of rare form. The body supported on three beaded rat-tail feet, the scroll handles similarly decorated. London 1674. Maker's mark WW in shaped shield with fleur-de-lys below. See Jackson's page 131. Weight 15 ozs. Diameter 5¼" excluding handles.

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SALES BY AUCTION MAY JUNE 19-8

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School of Avignon, 15th century.
"Deus Sanctus Abbes". Panel of an altarpiece.
212 x 93 cm.
Bibliography: Louis Gillet,
"Les primitifs français", plate 18.

A Zurich Buckelpokal,
2nd half 17th century.
Maker's mark of
Hans Heinrich Denzler, 1633–1704.

An Augsburg tankard and cover,
circa 1690.
The tankard was made at the time of
the liberation of Mayence, 1689.

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IMPORTANT SALES

May 18th through June 3rd, 1978.

Preview May 3rd through May 16th, daily from 10 a.m. to 6 p.m. On Tuesday, May 16th, last day of exhibition, from 1 a.m. to 6 p.m. On Sunday, May 7th, from 10.30 a.m. to 12 p.m.
The exhibition remains closed on Whitsunday, May 14th.

Furniture from the royal chateau of Saint Cloud.
A series of 4 Aubusson tapestries from a patrician house in Geneva.
The estate of Mr. J. P. Junot: over 300 arms and weapons.
A part of the estate of a Winterthur industrialist.

Important paintings of the 19th and 20th century: Boudin, Corot, Courbet, Degas, Diaz de la Pena, van Dongen, Dufy, Eberle, Eeckhout, Ernst, van Gogh, Grutzner, Mane-Katz, Mangum, Miro, Modigliani, Picasso, Pissarro, Poliakoff, Renoir, Rouault, Schwitters, Spitzweg, Utrillo, Valtat, Villon, Vuillard, etc.
Highly important Old Master pictures: Alsloot, Asselyn, Cranach the Elder, Dalens, Duck, El Greco, van Goyen, J. van der Haagen, Horemans, Langelbach, B. Peeters, P. de Putter, Thomas, de Vadder, A. and P. van der Velde, Weenix, etc.
A large collection of Swiss paintings: Amiet, Barraud, Boecklin, Buchet, Buchser, Calame, Diday, Giacometti, Gimmi, Gubler, Hodler, Koller, Vallotton, Varlin, etc.
Important collection of modern graphic art, watercolors, drawings and sculpture: Amiet, Bonnard, Chagall, Daumier, Epper, Ernst, Gauguin, Gimmi, Kirchner, Kokoschka, Le Corbusier, Lehmbruck, Lipchitz, Mane-Katz, Moore, Munch, Picasso, Rodin, Schigmann, Soutter, Steinlen, etc.
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Far Eastern ceramics.

Over 40 vintage cars, exhibited May 16th through 27th in the big hall of the "Glatt" Shopping Centre.

Max Ernst, "Alice", 1930.
Oil on panel, signed and dated. 23.2 x 15.3 cm

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Overseas postage not included

Bartel Bruyn, the Elder, panel of an altarpiece.
146 x 76 cm.

Camille Pissarro, "Bergère et moutons", 1887.
Gouache, signed and dated. 64.5 x 54 cm.

El Greco
"El Espolio", 1580 - 1585.
Oil on canvas. 72 x 44 cm.
Bibliography : J. Gudiol, No. 54.

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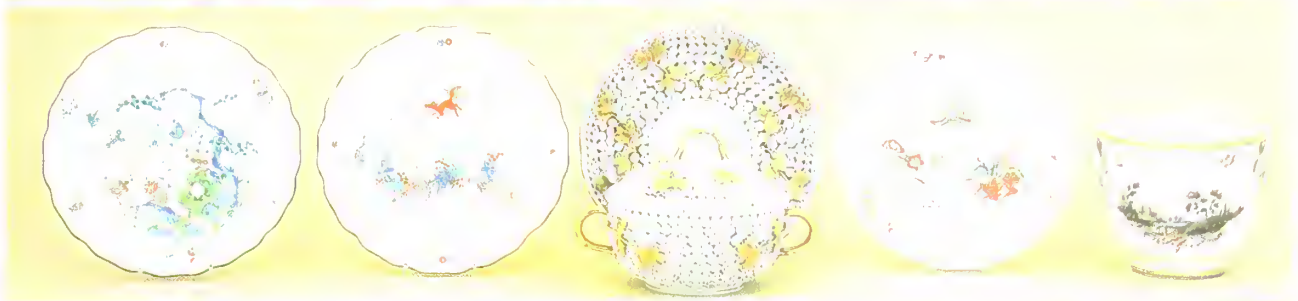

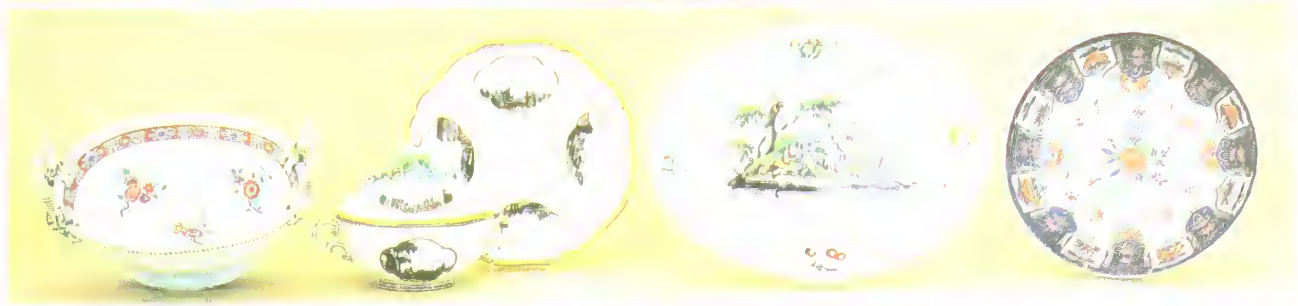

Selection of European porcelain and Far Eastern ceramics

AMADEO MODIGLIANI
Oil and gouache on paper laid down on canvas.
48.5 x 36.5 cm.

PABLO PICASSO, "Contrée".
R. Desnos. R.-J. Godet, Paris, 1944. Bloch 362.

PABLO PICASSO, "Mousquetaire et nu assis", 7 avril 1967.
Oil on canvas 195 x 81 cm. Zervos, No. 331.

AUGUSTE RODIN, "Bacchantes s'enlaçant".
Bronze, 1910. Signed. 40 x 36 x 26 cm.

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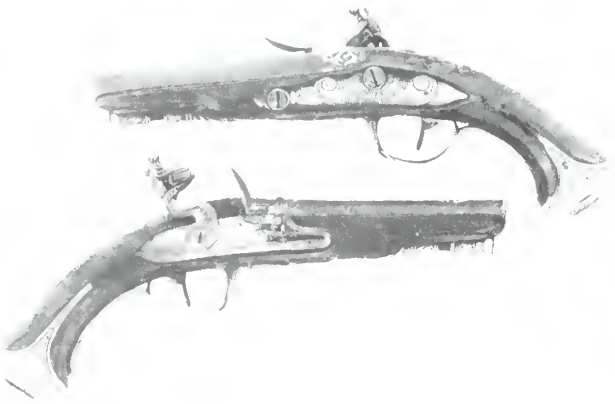
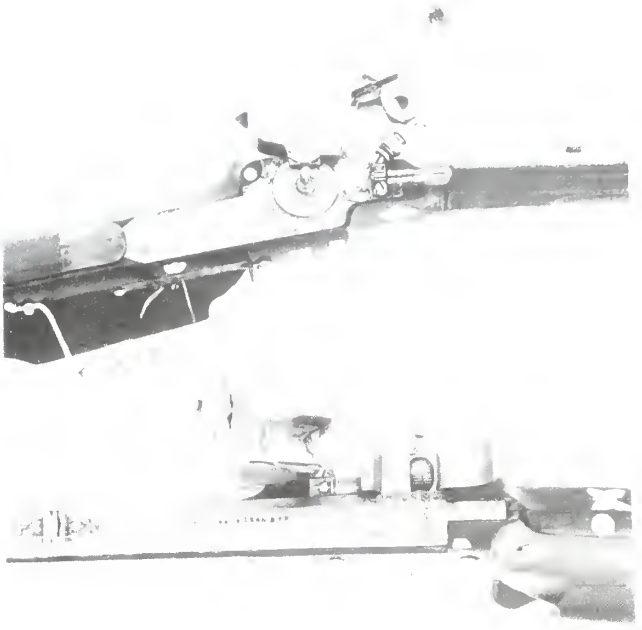


A pair of French flintlock pistols, circa 1750.
Signed Prévôt à Paris. L. 25.5 cm.



A wheel-lock target rifle, Southern Germany,
signed Johann Stad, 1675. L. 92 cm.

Angel, circa 1480, Rhenish, oak. H. 73 cm.

Livre d'heures, France, 1st half 15th century

A MOURNING GODDESS.
Nepal, 13th-14th century. H 20.5 cm. On base.

A SEATED INDRA. Copper bronze.
Nepal, 12th-13th century. H 11 cm.

THANGKA with brocade border
Tibet, 18th century. 58 × 41 cm.

LARGE HEAD OF A MONK.
Bronze with beautiful green patina.
Thailand, Sukhothai, 14th century. H 33.5 cm.

EDGAR DEGAS, "Deux danseuses", circa 1905. Pastel, signed. 56×48 cm.
Provenance: Vollard Collection, Paris; Fabiani Collection, Paris.
Bibliography: P. A. Lemoisne, "Degas et son œuvre", No. 1452 (repr.).

RAOUL DUFY, "Rideau d'arbres a Falaise", 1905.
Oil on canvas, signed. 46.2×55.2 cm.
Bibliography: Maurice Laffaille, catalogue raisonne No. 18[illegible]

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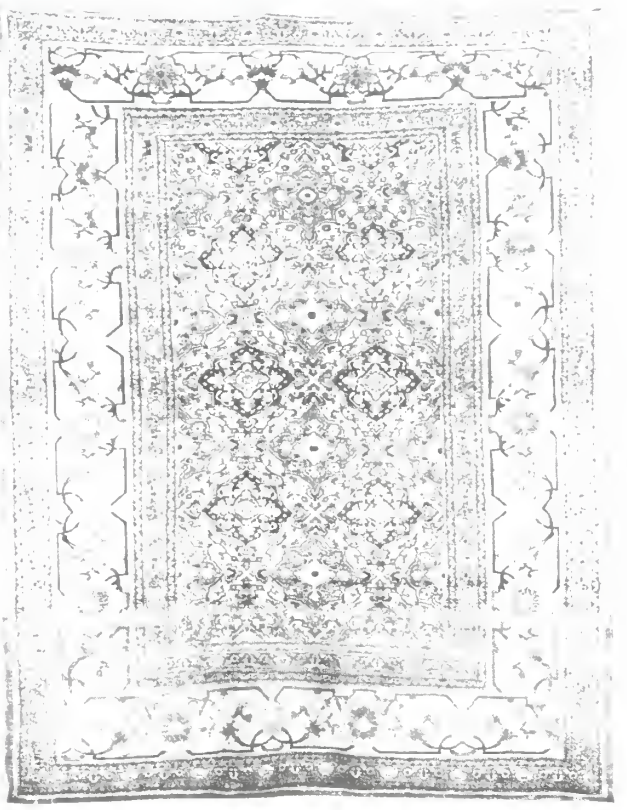
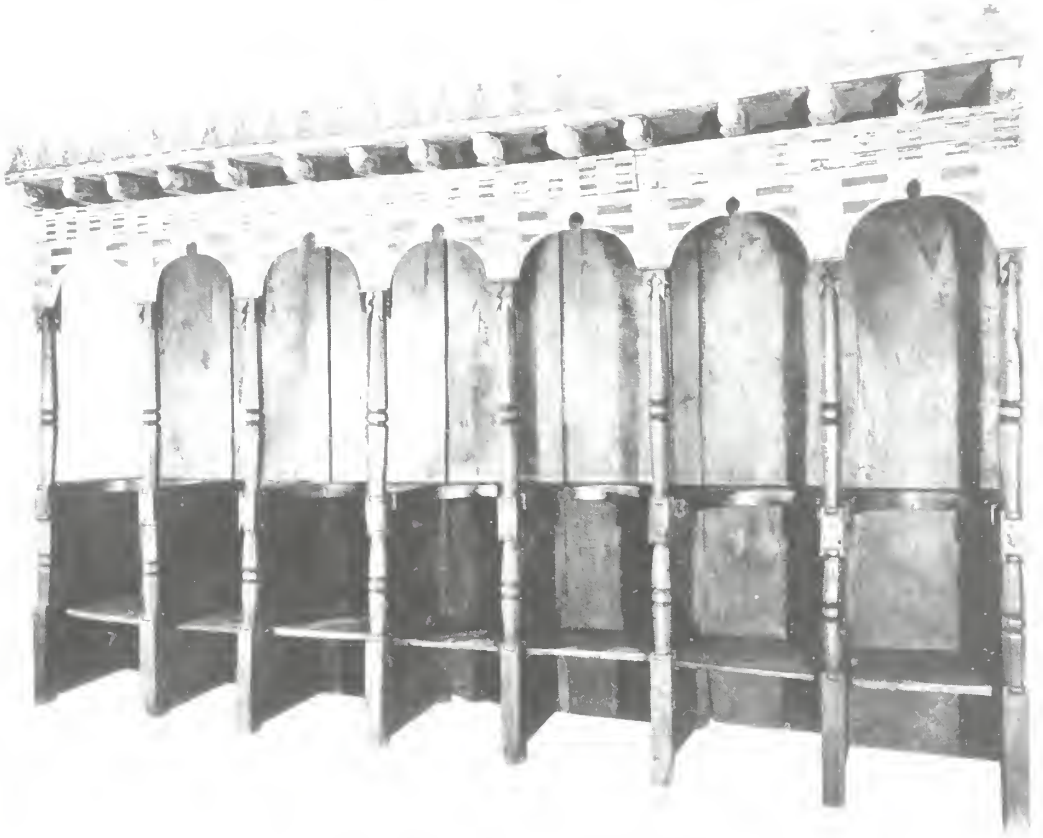
One of a set of 4 Aubusson tapestries, woven for a Geneva Palace, circa 1750. 4.60 x 2.70 m.

A Louis XV meuble d'entre deux, stamped C. C. Saunier (Master in 1752).
Bibliography: Denis Roche, "Le mobilier français en Russie", plate XLI.
The ormolu ornaments are attributed to Claude Duplessis by D. Roche.
Formerly in the Schlichting Collection.

A HERIZ SILK RUG, 2nd half 19th century
Warp and weft silk, 185 x 136 cm.



A HERIZ SILK RUG, 2nd half 19th century
Warp and weft silk, 177 x 139 cm.



CHOIR STALLS, 14th century, Spain.

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Ring with emerald of approx. 4.2 ct. and diamonds and necklace with emerald of 54.15 ct. and diamonds.
A pair of earclips with 2 emeralds of 14.15 ct. and diamonds.
Bracelet with 5 emeralds of 8.28 ct. and diamonds of 2.41 ct.

JOAN MIRÓ
"Femme et oiseau", 5.7.[illegible]
Oil and gouache, signed and dated, [illegible] x 97 cm

A Louis XV commode stamped Delorme. Master in 1748
Bibliography: Denis Roche, "Le mobilier français en Russie", plate XXX.
Formerly in the Uthemann Collection, St. Petersburg

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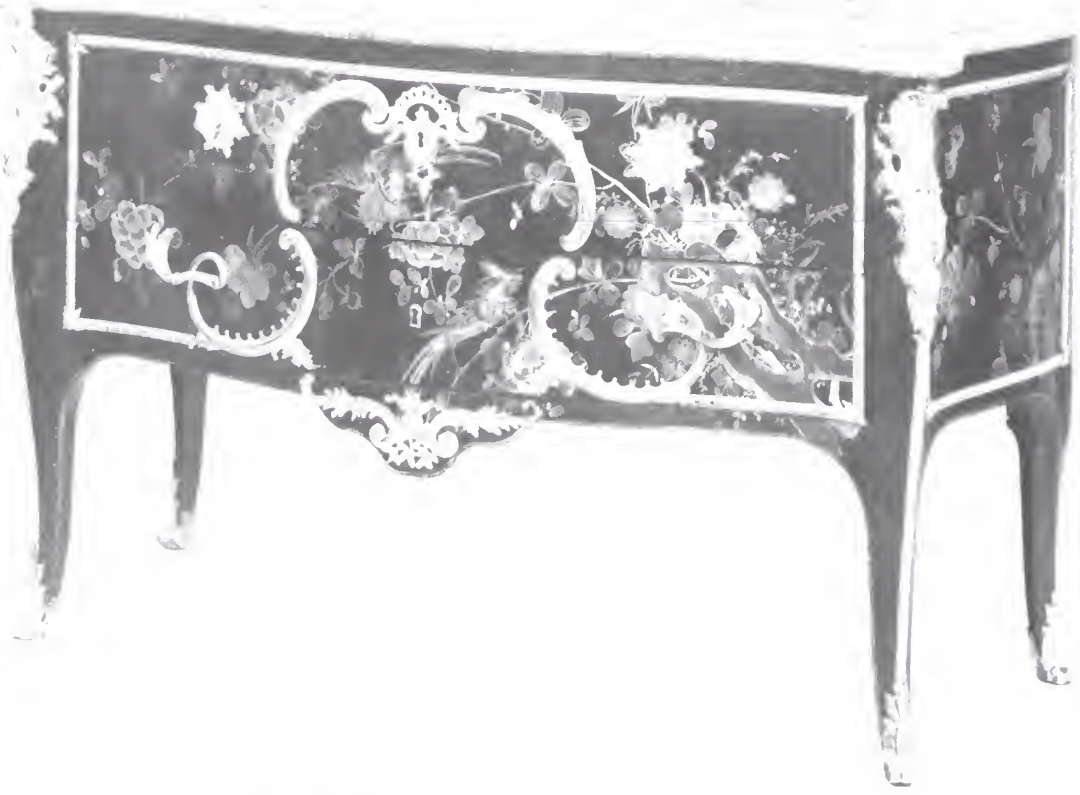
Henri Moore (* 1898 Castleford, Yorkshire)
"Large Slow Form". Bronze, 1962. No. 7/9. H 50 cm.

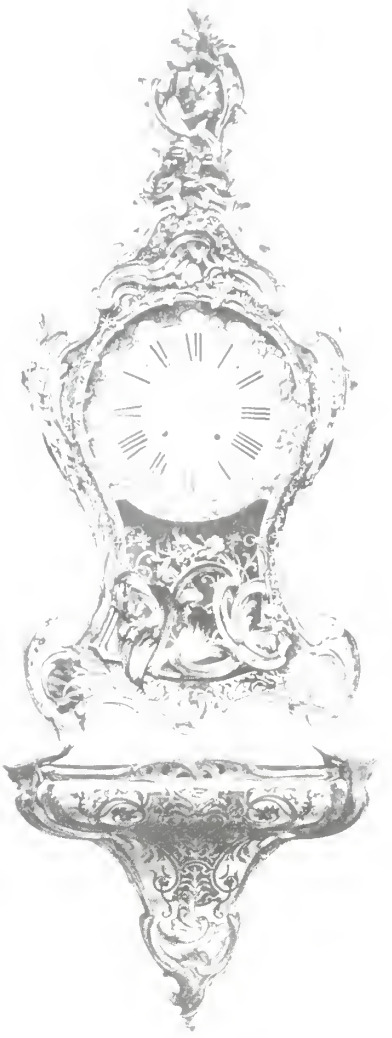


Louis XV Laque commode, stamped M. Criaerd.
Paris, circa 1745.

SALES BY AUCTION MAY/JUNE 1978

XV MANTEL BRACKET CLOCK,
carillon playing 12 tunes.
ted to PIERRE JAQUET DROZ
H 78 cm.

ONE-HANDED TABLE CLOCK,
Augsburg, made by
JACOB WEIDMANN (1583–1621)
TENTENT 13 cm



A Louis XV
CLOCK, SIGN. JOSEPH
ROBERT, Horloger du
Roy de Prusse
à La Chaux-
de-Fonds,
H 14 cm.

ROYAL EGERTON TABLE SERVICE, Paris, circa 1867, 128 pieces Silver Plate. Marks by Christofle, design by P. Mallet
The chased pieces made by Moreau and Carrier Belleuse. With royal crown and initials.
Made for Princess Nazli Emab, daughter of Prince Moustafa Fazil, successor to the throne. The service was used
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Meindert Hobbema and Adriaen van der Velde
Oil on canvas. 99 x 129.5 cm.
Bibliography : Georges Broulhiet, No. 96.

A Transition commode, signed and dated Riesener J.H., 1769.
Inventory mark of the royal Chateau of Saint Cloud.
The Commode is accompanied by a Secretaire.

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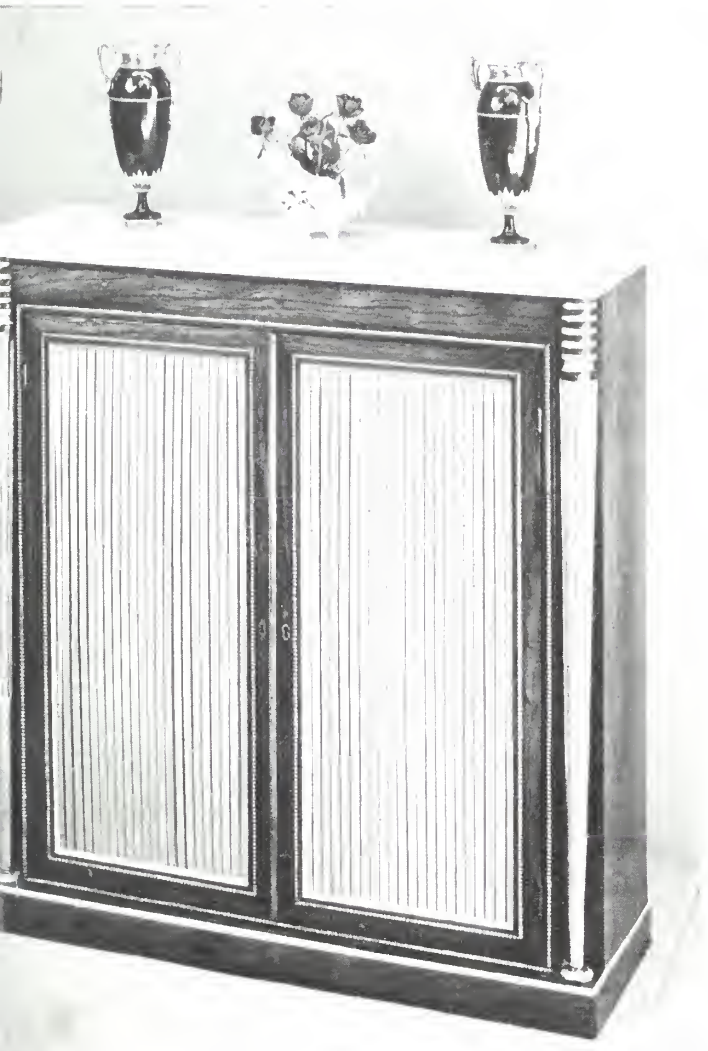

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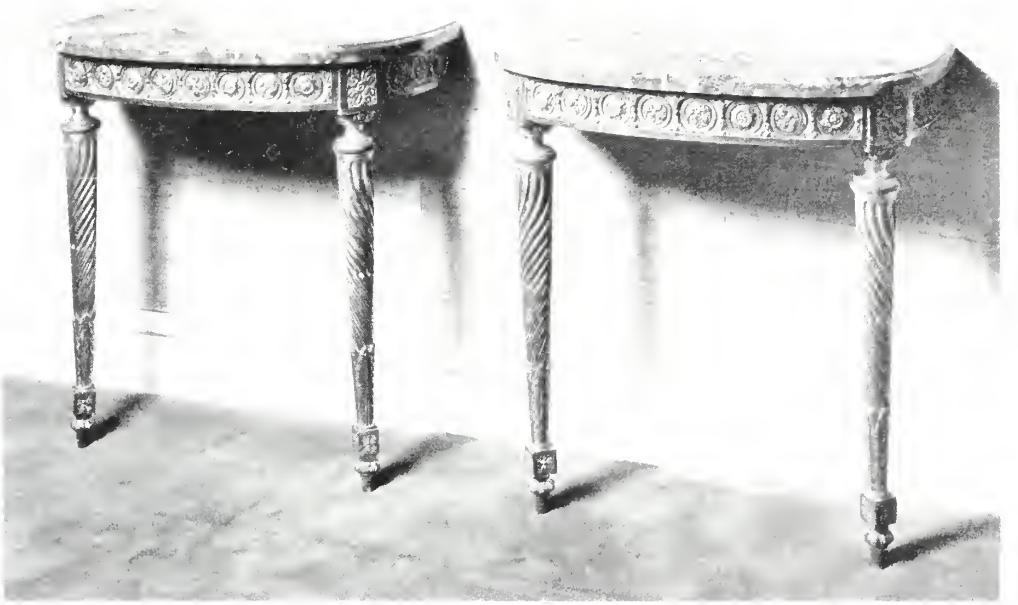

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Sir Edward Coley Burne-Jones, Bt., A.R.A.: The Challenge in the Wilderness, 50 in. by 37¼ in., 127 cm. by 94.5 cm.).

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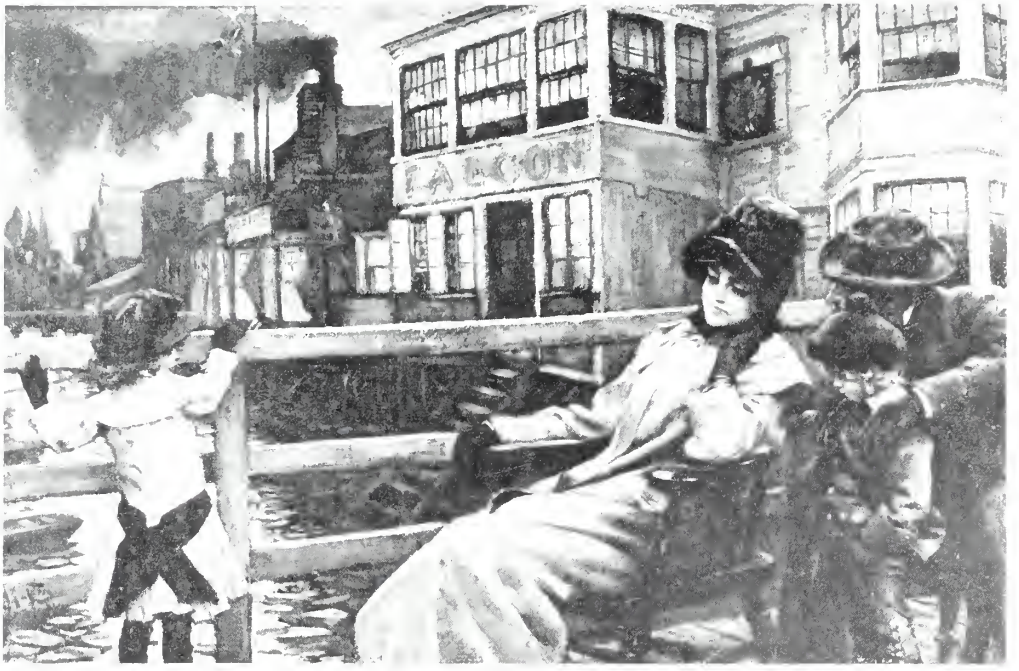

James Jacques Joseph Tissot: Waiting for the Ferry, signed, on panel, 9 in. by 13¾ in., 22.8 cm. by 34.9 cm.

Albert Joseph Moore: "Apples", signed with Greek anthemion and dated '75, 11¼ in. by 19¾ in., 28.5 cm. by 48.8 cm.

Catalogue (151 illustrations, including 7 in colour) £4.50 ($9) post paid.

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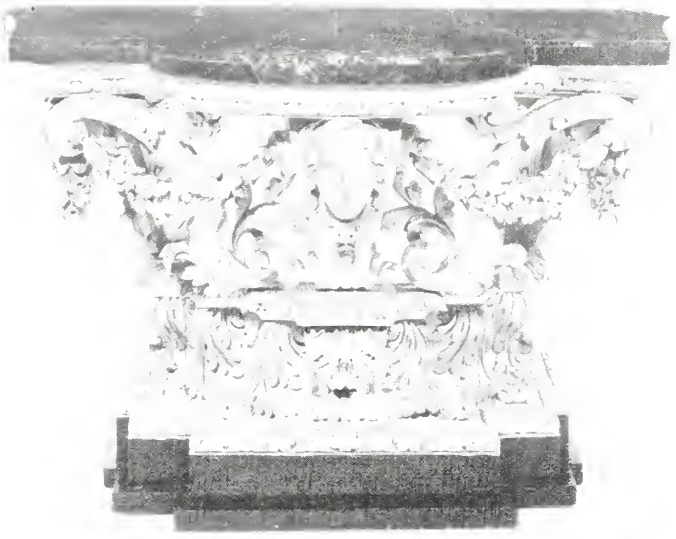
Italian porphyry and rosso Levanto marble bust of the Emperor Vitellus, circa 1600,
32 in. (81 cm.) high; 27 in. (68.5 cm.) wide.

From Hamilton Palace.



One of a pair of George II white painted and parcel gilt console tables,
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Christie's London

Friday, June 9

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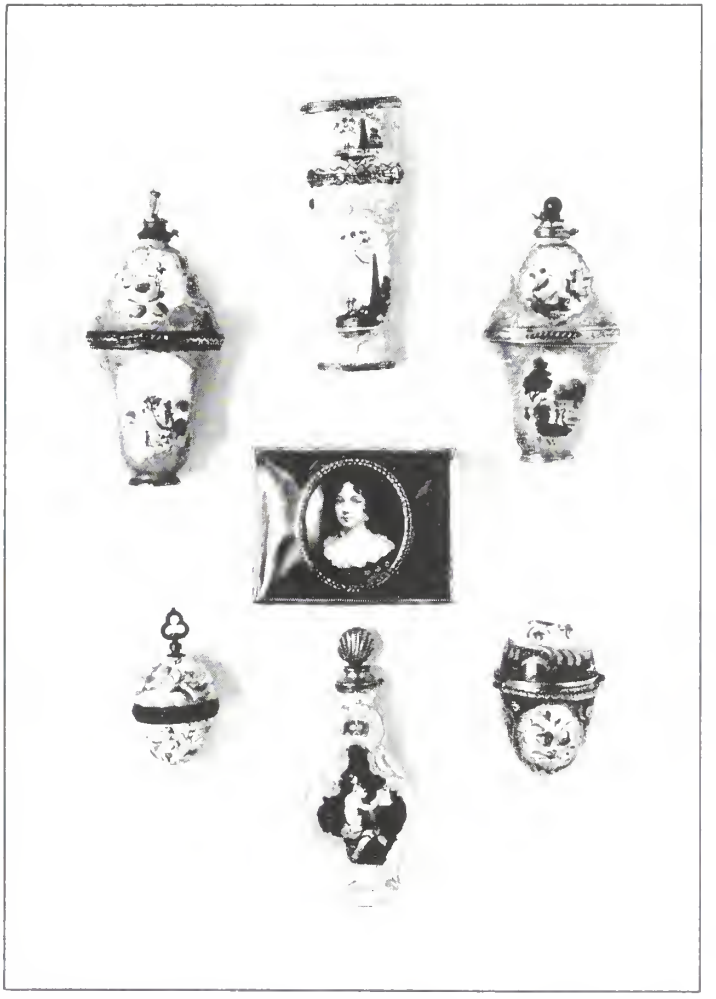

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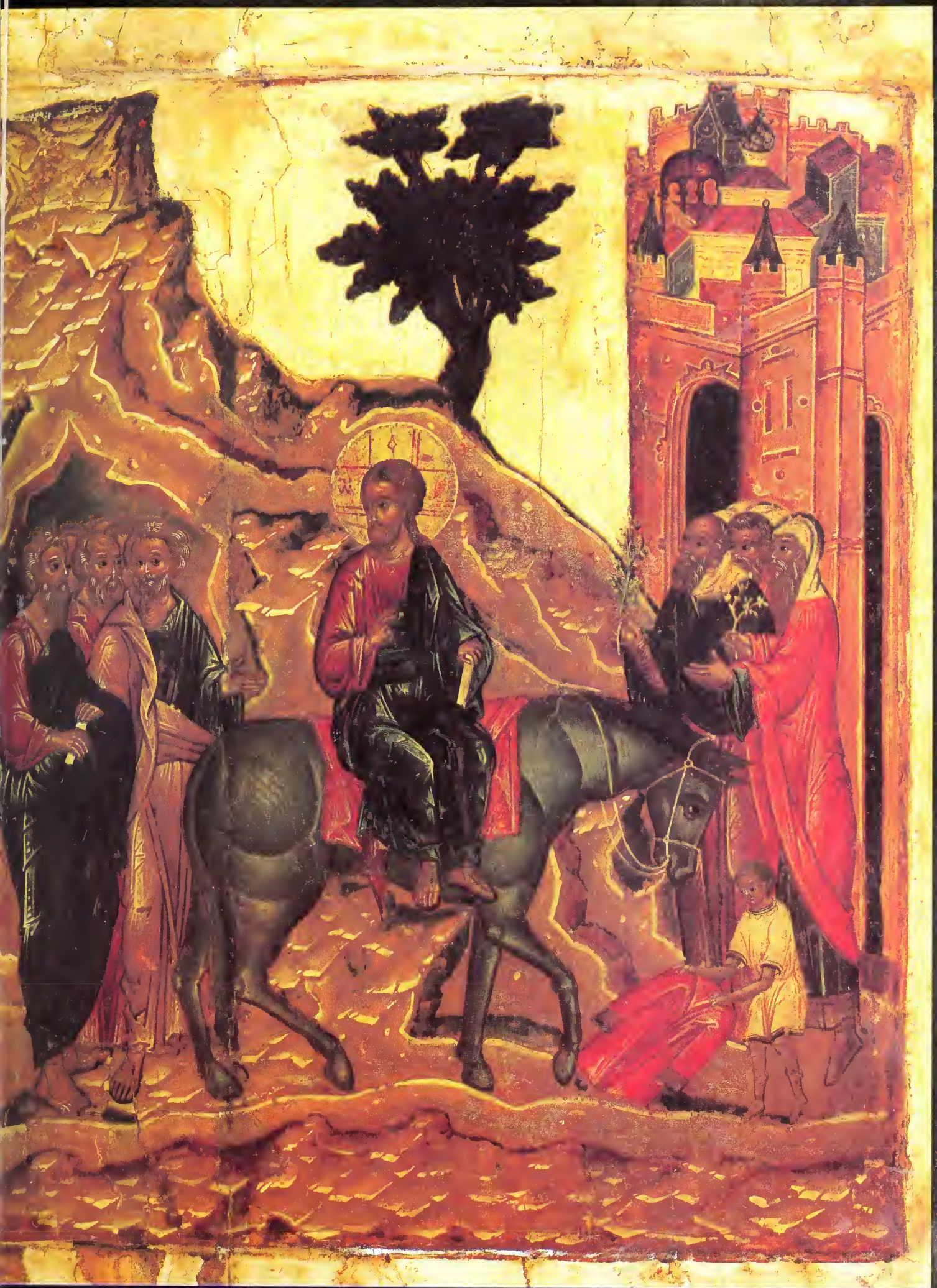

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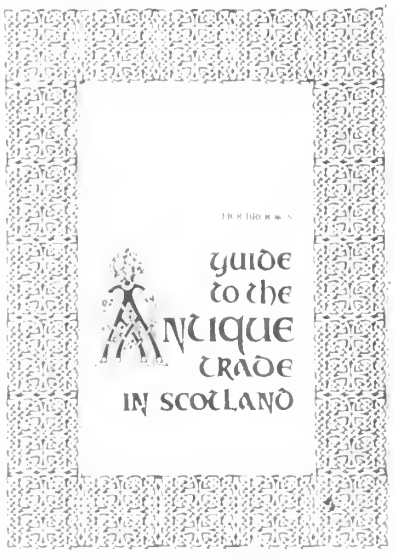

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The ROBERT VON HIRSCH COLLECTION

Volume One

Tuesday 20th June, 1978, at 9.30pm

OLD MASTER DRAWINGS AND MEDIEVAL MINIATURES

Hans Burgkmair, *The encounter between Valentine and Orson in the Lore of Orleans*, pen and black ink, 21 by 28.5 cm

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Volume One

Wednesday 21st June, 1978, at 11am

OLD MASTER PAINTINGS

El Greco: *The Flight into Egypt*, on panel, 15·8 by 21·5 cm
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Private Press Books
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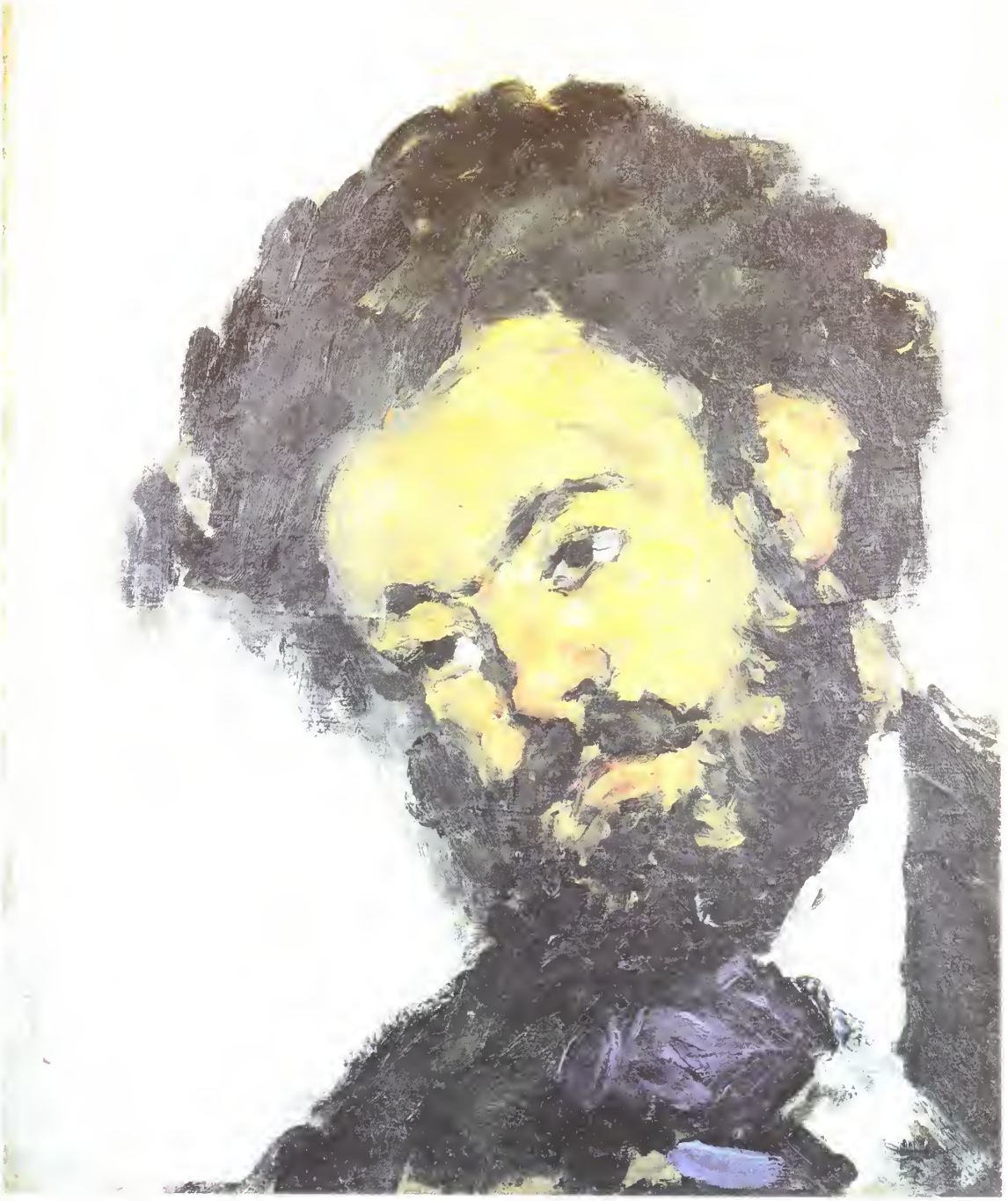
Volume Four

Monday 26th June, 1978, at 9.30 pm

IMPRESSIONIST AND MODERN PAINTINGS AND SCULPTURE



Paul Cézanne, *Portrait de Fortuné Marion*, oil on canvas, 1871, 46 cm. by [illegible]

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Volume One
Tuesday 20th June, 1978, at 9.30 pm
OLD MASTER DRAWINGS AND
MEDIEVAL MINIATURES
Wednesday 21st June, 1978, at 11 am
OLD MASTER PAINTINGS

Volume Two
Thursday 22nd June, 1978, at 11 am
MEDIEVAL WORKS OF ART INCLUDING
ENAMELS, IVORIES, EARLY POTTERY
AND GLASS
and at 2.30 pm
RENAISSANCE AND OTHER WORKS
OF ART INCLUDING BRONZES,
TERRACOTTA, AND WOOD AND
STONE SCULPTURE

Volume Three
Friday 23rd June, 1978, at 11 am
CONTINENTAL FURNITURE
CARPETS AND TEXTILES

Tuesday 27th June, 1978, at 11 am
MEISSEN PORCELAIN

Volume Four
Monday 26th June, 1978, at 9.30 pm
IMPRESSIONIST AND MODERN
PAINTINGS AND SCULPTURE

Tuesday 27th June, 1978, at 9.30 pm
IMPRESSIONIST AND MODERN
WATERCOLOURS AND DRAWINGS

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par le ministere de Me M-Th Escaut Marquet, Huissier a Monaco, in association with the Société des Bains de Mer

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Sunday 21st May, 1978, at 21.30 hours
and following day at 11.00 hours and 21.30 hours

FRENCH FURNITURE AND WORKS OF ART, TAPESTRIES, CARPETS, CHINESE AND EUROPEAN PORCELAIN

Sunday 21st May, 1978, at 15.30 hours

CONTINENTAL FURNITURE AND WORKS OF ART, OLD MASTER PAINTINGS, PORCELAIN AND SILVER

A Louis XVI transitional ormolu-mounted tulipwood bonheur-du-jour attributed to Topino
circa 1780 height 64 cm. width 41 cm. depth
From the Collections of Lord Michelham

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at the Sporting d'Hiver, Monte Carlo

A Louis XV-XVI transitional porcelain mounted marquetry work table by Martin Carlin 69 cm high 36 cm diameter
From the Collection of Madame Bethsabée de Rothschild and Madame Jacqueline Pompidou

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Tuesday 23rd May at 3.30pm and 5.15pm and following day at 3.30pm and 5.30pm

at the Mandarin Hotel, Hong Kong

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

A [illegible] underglaze-blue Hsüan-te mark of Wan Li in underglaze blue within a double circle and of the period, 15 cm wide, 4 cm deep

An incised winter-green bowl, 15th century, 12 cm wide, 9 cm deep

A famille verte dish, six character mark of K'ang Hsi within a double circle, and of the period, 53 cm

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A pair of famille-rose [illegible] pencil bowls, six character mark of Yung Cheng in underglaze-blue within double circles and of the period, 14.7 cm

One of a pair of famille-rose butterfly bowls, six character mark of Yung Cheng in underglaze-blue within double circles and of the period, 14.5 cm

A fine [illegible] famille-rose bottle vase, six character mark of Yung Cheng in underglaze-blue within a double circle, and of the period, 33 cm

A finely decorated black ground dragon vase, six character mark and period of Yung Cheng, 32 cm

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Wednesday 7th June, 1978, at 10.15am and 2pm

IMPORTANT OLD MASTER PAINTINGS

The property of the Brandeis University Art Collection, Rose Art Museum, to be sold for the benefit of the museum endowment; Albright-Knox Gallery, Buffalo, New York, the funds to be used for future acquisitions; McCollough Hall Historical Museum, Morristown, New Jersey; Anderson Fine Arts Center, Anderson, Indiana; property to be sold for the benefit of an Eastern Educational Institution; the Estate of Anthony M. Clark, New York; S. de Swann, New York; the Estate of Russell Phillips, New Jersey; Mrs John A. Pulvermann, Georgetown, Virginia; property sold by order of the Trustees of the Estate of Richard Walden Hale, Jr., Boston, Massachusetts; the Corcoran Gallery of Art, Washington, D.C., and other owners.

On view from Thursday 1st June

Bernardo Strozzi, *Allegory of Sculpture*, 107 × 86.4 cm

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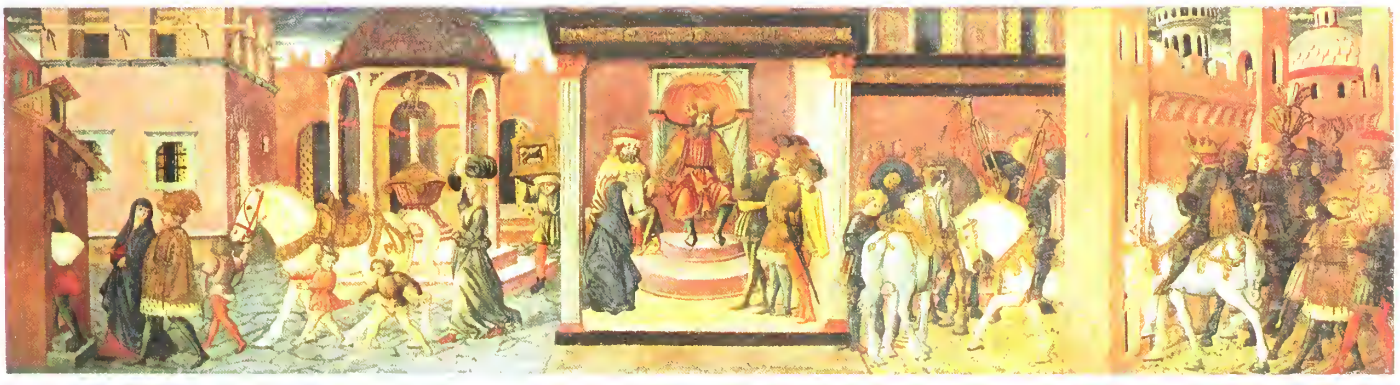
Martin Ryckaert, *The Flight into Egypt*, signed and dated 1631, on panel, 53 by 87.5 cm



The Master of Fucecchio, *The Story of Lionora de' Bardi and Ippolito Buondelmonte*, on panel, 42 by 136.5 cm

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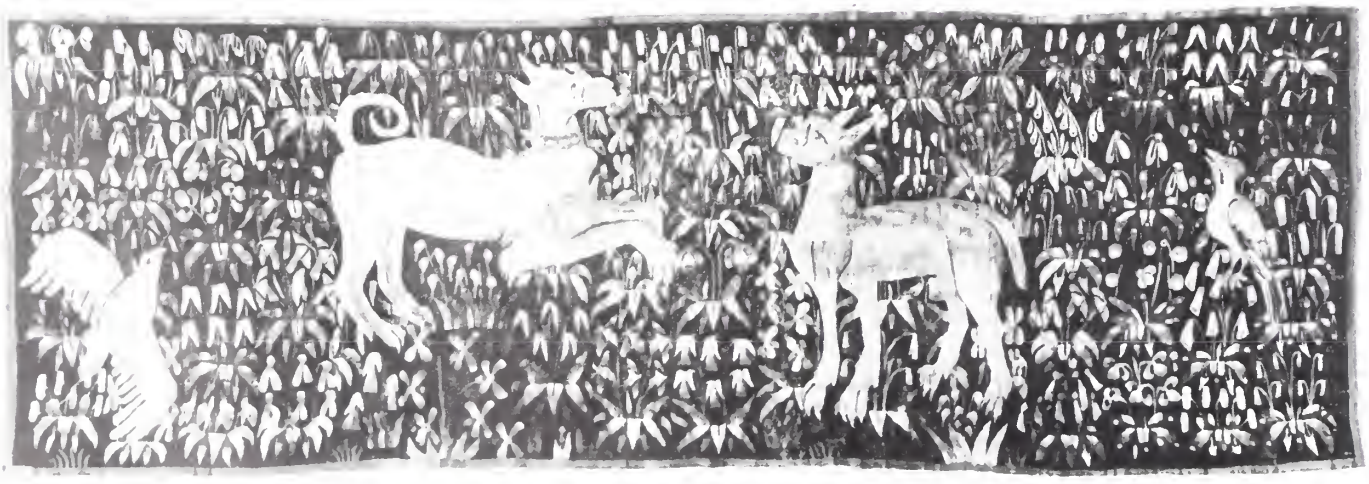
Thursday 1st June, 1978, at 2pm

MEDIEVAL, RENAISSANCE AND LATER WORKS OF ART, BRONZES, PEWTER AND FINE TAPESTRIES

On view from Friday 26th May
Illustrated catalogue $8.00 by mail ($8 overseas), please order by title of sale with cheque, bank draft or money order denominated in U.S. dollars only to Department CON

An elaborate North German amber casket, 17th century, 45.8 cm. long

A fine terra-cotta figure of St John the Baptist attributed to the Master of the David and St John statuettes, Florentine, 15th century, 67.2 cm. high



A millefleurs tapestry, French or Flemish, 15th/16th century, 2.44 metres by 84 cm.

Enquiries about this sale should be addressed to Armin Allen or David Tripp

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including two 18th century French gold boxes

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Wednesday 7th June at 2pm
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Wednesday 7th June at 8pm
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Thursday 8th June at 10am
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Portrait of Mary Turner Austin by John Singer Sargent *from the Collection of Dr John J. McDonough* (illustrated opposite). This painting was purchased at Sotheby Parke Bernet, New York on 19th May, 1965 for $4,750. The portrait was sold in March, 1978 as part of The McDonough Collection sale for $60,000. The 63 paintings in The Collection of Dr John J. McDonough at Sotheby Parke Bernet, New York realised $1,982,750.

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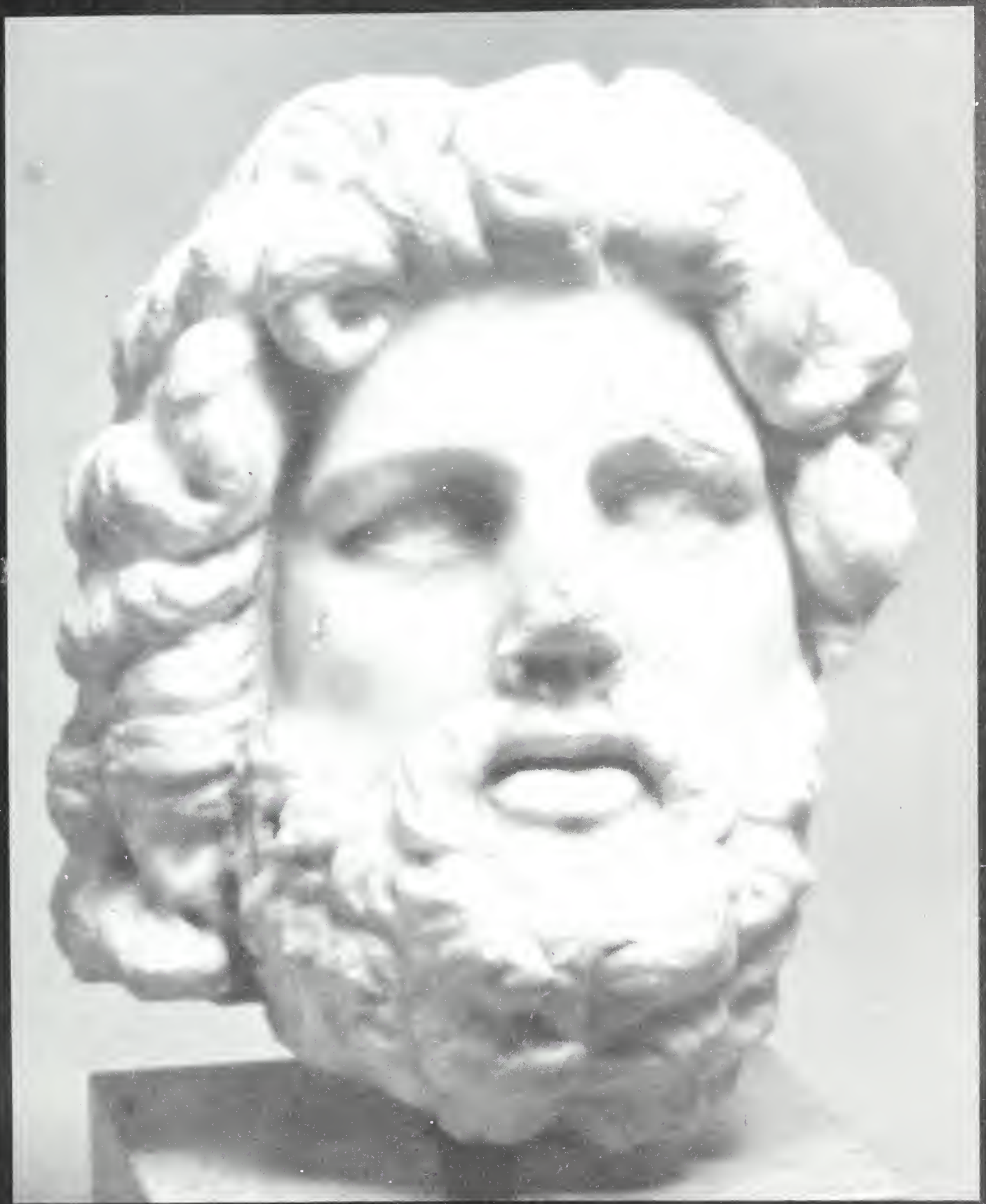

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ABC

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Front cover: CARLO CRIVELLI (active 1457 - c. 1493). *Saint George and the Dragon*, detail, tempera on wood, 1470. 37 × 18¼ inches. *Isabella Stewart Gardner Museum. Photograph, Herbert Vose.*

The June issue of *The Connoisseur* will contain articles on the Regency Revival – Regency furnishing designs, Edwards and Roberts' Regency Revival furniture and Pugin's drawings for the Royal Pavilion, Brighton; other articles will be on a rediscovered Constable; recent acquisitions by the Victoria and Albert Museum; Derby porcelain by J. J. Spangler; and silver designs by L. J. Boileau. There will be a feature on the Grosvenor House Antique Dealers' Fair at Grosvenor House, 14–24 June 1978.

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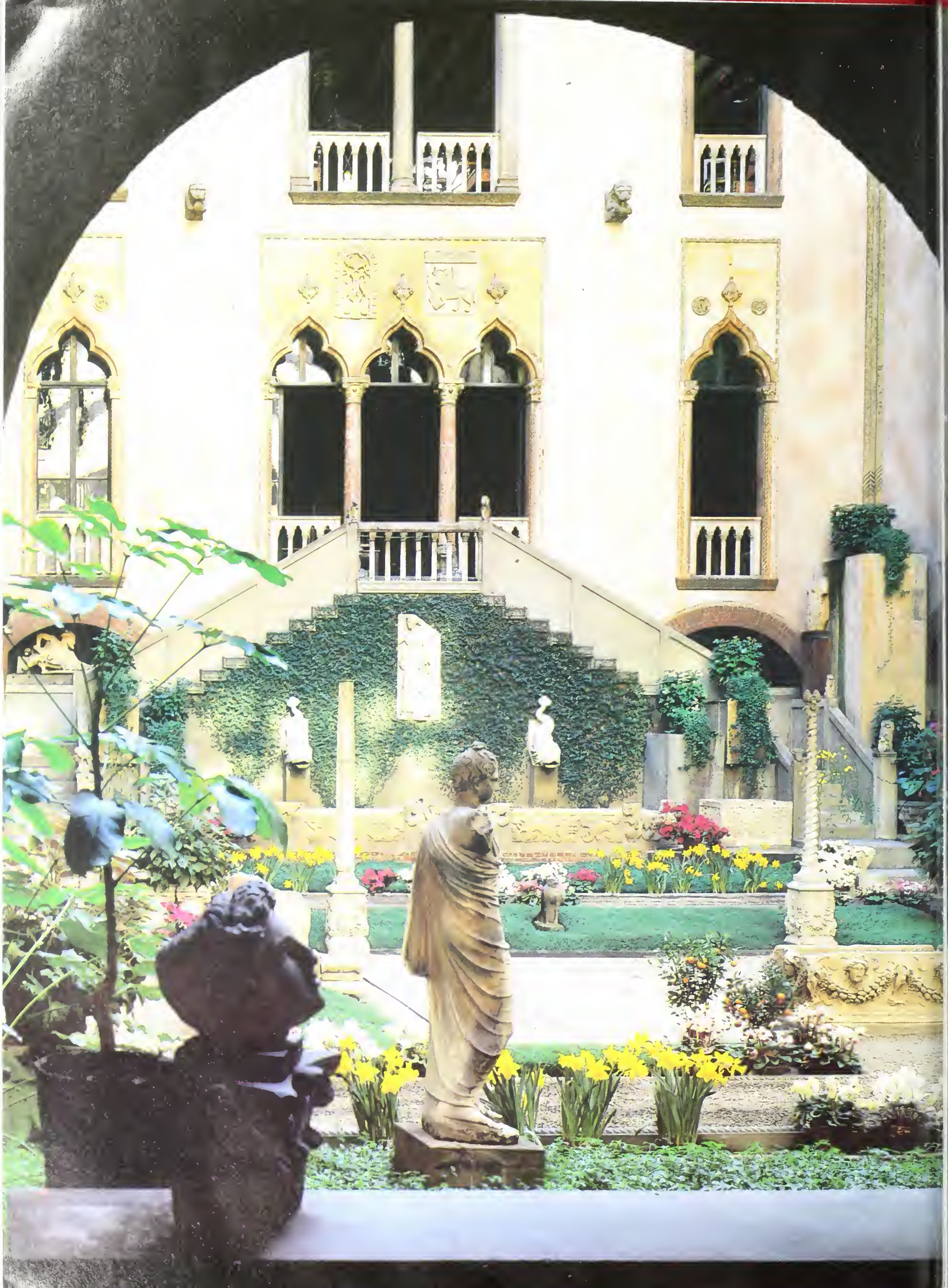

The Isabella Stewart Gardner Museum

Rollin van N. Hadley

Isabella Stewart Gardner's Museum may be the most personal museum in the world, because she herself fulfilled all the functions necessary to a museum. She selected the objects, paid for them, designed the building, superintended its construction, installed the collection, presided as Director and was the single benefactor. By the terms of her will, nothing may be added to the collection or loaned from it, and the general arrangement is to remain as she left it.

The museum is, therefore, a monument to her taste. Her purpose was to perpetuate not so much her name as her theories. She believed that works of art should be displayed in a setting that would fire the imagination: every step of the way should provide pleasure. Music and flowers were to Mrs. Gardner the logical accompaniment for the visual arts, and a place in the museum was provided for them. The tradition is carried on today although neither was mentioned in her will.

Every gallery has a character of its own and the works of art are arranged without regard for chronology or country of origin. Perhaps the best example of this is the Spanish Cloister, opposite the public entrance, designed as a setting for Sargent's *El Jaleo* (colour C). The gallery has rich blue tiles on the floor, a 'moorish' arch framing the picture, tiles from the floor of a Mexican church on the walls, a French Mediaeval doorway and an ornate Renaissance window. All of these elements combine to create a fictional ambiance for Sargent's flamenco dancer. It is a preamble to the real centre of the museum.

From the beginning the museum was planned with galleries opening on a flowering courtyard (colour A). The plan of the building, and indeed its character, is immediately established by this central core. Venetian windows and balconies are set into the interior façades that rise four floors to a glass roof, and the courtyard with the surrounding cloister holds most of the stone sculpture: architectural fragments, retables, statues and reliefs. Also on the ground floor are three small rooms which became the galleries for contemporary pictures during the twenty years Mrs. Gardner was rearranging the collection.

The illusion of being in a private house (an Italian *palazzo* in which a family has collected for generations) is enhanced by the unorthodox arrangement of the collection, and the variation in the rooms themselves. Early Italian paintings on gold ground are hung on white plaster while High Renaissance and Baroque paintings are on rich damask. The Tapestry Room (colour D) and the Gothic Room have rough wood panelling and heavy beamed ceilings. Pictures of importance, such as Raphael's *Portrait of Tommaso Inghirami* (No. 4) are placed near a window to receive favourable light. Most pictures are hung above a wainscot, slightly higher than a viewer's gaze. In the case of Piero della Francesca's fresco of *Hercules* (colour E), it is seen from below as it was when in the artist's house. One large canvas is set into the ceiling in the Venetian manner and is enhanced by a blue and gold coffered ceiling; its luxuriousness is picked up by the tooled, gilt leather on the walls. Cases contain special collections: prints and drawings (No. 3), lace, fine bindings, photographs, collected letters and manuscripts. All of the spaces have furniture and most have pieces of textile on tables, behind pictures, or displayed on the wall as a work of art.

B. John Singer Sargent, *Mrs. Gardner in White*, watercolour, 16¾ × 12⅝ inches.

As the main rooms and stair halls open on to the courtyard, no one who passes a window can avoid the pleasure of looking across into other galleries, watching the people on the balconies who are gazing at the flowers and the sculpture below. Because of the changing light from windows on two or three sides of each room, the aspect is always different; a particular painting may be favoured at one moment or a whole wall. At night under incandescent lamps on which no scholar would depend, there is a richness to the damask and the gold-leaf. With only slight imagination the cloister and courtyard take on centuries not apparent during the daylight hours. If a fire is lit, and chamber music is being played, there is no compulsion to examine anything closely, for the atmosphere of this singular creation casts a spell of its own. And so too, did Mrs. Gardner.

A. Courtyard, Isabella Stewart Gardner Museum.

BERENSON once described Mrs. Gardner as Boston's pre-cinema star. Already a legend in her lifetime, to her biographers she remained complicated and elusive, unpredictable and fascinating. An outsider unintimidated by the cool reception awarded her at first by Boston society, she determined to set her own standards and do as she saw fit. '*C'est mon plaisir*' is the motto she placed outside her museum, and perhaps that best conveys the spirit of the founder.

Isabella Stewart was born in New York City in 1840, the daughter of a successful businessman. At a finishing school in Paris she met Julia Gardner, and then on a visit to Boston, Julia's brother Jack whom she married shortly before her twentieth birthday. Her first biographer, Morris Carter, wrote: 'The match was highly satisfactory to both families; Miss Stewart had wealth and charm; Mr. Gardner had wealth and position'. In Boston where ancestry was frequently cited, Isabella announced that as a descendant of Robert Bruce, she and Mary Queen of Scots were leaves on the same family tree. Neither tall nor beautiful, 'Mrs. Jack' had presence, and when she entered a room attention centred around her.

1. A party in the Beacon Street music room. Jack Gardner standing, Mrs. Gardner on the right.

2. One of the rooms in the Gardner residence at 152 Beacon Street, Boston.

Perhaps life as a young society matron was not entirely fulfilling as may be inferred from the early accounts of frequent ill-health, culminating in depression when her baby died and she was forbidden by doctors from having another. She languished for two years until her doctors advised a trip abroad. She was carried to the ship as an invalid, but by the time it reached Europe her health had revived, and thereafter until late in life, hardly a day was spent in bed.

Eighteen months of travel in Europe increased her delight in museums and music and, particularly, in Paris and fashion. She returned home as the worldly Isabella, a transformation best summed up by Carter:

Quickly she became one of the most conspicuous members of Boston Society. Effervescent, exuberant, reckless, witty, she did whatever she pleased, and the men, the gayest and most brilliant of them, she captivated . . . It was Mrs. Gardner's rule to select and acquire the best. If she were attending a polo game, she would be escorted by the best player of the day; the best tenor of the opera, the best painter, the best art critic, the best judge of horses — these, each for a special purpose, were her friends . . . .

While Jack Gardner was alive, their house on Beacon Street saw much of fashionable Boston (No. 1). In 1880 the house next door was purchased in order to provide a suitable music room for concerts. Boston was dazzled by Mrs. Gardner's style: naturally her gowns came from Paris as did her carriages, drawn by swift horses and accompanied by two footmen in handsome livery. Her jewels, too, were legendary. When she met the King of Cambodia she wore two large white diamonds, and a yellow one which he much admired. To those and her exquisite pearls and rubies were added two more diamonds from Tiffany which she wore on gold wires from a diadem.

For the next thirty years travel abroad was indispensable to her. In 1874 she went up the Nile and through the Near East, writing her impressions in a diary or sketching what she saw. Later, in 1879, she and Jack took their three orphaned nephews, who had become their wards, on a tour of French and English cathedrals. On their way home from a trip around the world in 1883, the couple stayed five weeks in Venice where Jack's cousin, Daniel Curtis, owned the Palazzo Barbaro on the Grand Canal. Venice seemed civilisation and luxury to Isabella, weary from a year of travel in the Orient, the more so since young Ralph Curtis was their knowledgeable guide. Venice and its treasures left an indelible impression on her, and she began a collection of photographs of her favourite works of art. After this visit every trip to Europe included a stay in Venice, and every second year until 1899 found the Gardners at the Palazzo Barbaro, often for several months.

Mrs. Gardner's interest in Italian art had been nurtured by Charles Eliot Norton, Harvard's first Professor of Fine Arts. She had heard him lecture on Italy in 1878 and had joined the Dante Society which met at his house. Professor Norton enjoyed buying books and pictures, and with his encouragement she soon had a creditable shelf of rare books and manuscripts which was expanded during her lifetime, but never with the interest she was to bestow on works of art (No. 5).

In London in 1886 she was introduced to Sargent by Henry James — both of whom remained life-long friends — and acquired two pastels from Whistler: it was the start of her enthusiasm for buying pictures, and for the company of artists. As every European trip included music the Gardners went to Bayreuth to hear their friend Materna sing. Liszt died the night of their arrival, and Mrs. Gardner was invited to walk at the head of the funeral procession. On a later visit to Bayreuth, she met Brahms and Strauss, and on the back of a photograph of the two composers, Strauss penned the theme of the *Blue Danube*.

At home, the music room continued to be the setting for recitals and concerts. Paderewski played for her alone, again in a recital for her friends, and finally in a public performance to which Mrs. Gardner sent all the tickets to Boston's musicians. Amherst Webber, Charles Martin Loeffler and Ferruccio Busoni were among those to whom she gave friendship and assistance, and in turn they dedicated manuscripts to her. She helped Henry Higginson establish the Boston Symphony Orchestra and build Symphony Hall: together they laid the foundation for Boston's musical tradition.

Opera and the theatre also fascinated her. Lady Gregory, Sir Henry Irving, Ellen Terry and Anna Pavlova were among those entertained by Mrs. Gardner. But by far the largest group of friends were writers. Men of letters everywhere found her exhilarating, a generous patron and loyal friend. She constantly sought out young men of literary promise, and was a friend to George Santayana, F. Marion Crawford, T. S. Eliot, and Bernard Berenson when they were not yet known in Boston.

Mrs. Gardner was among those who provided a purse to enable Berenson to study abroad following his graduation from Harvard. He set out to be a literary critic but was soon engrossed in the study of art. In 1894, he sent his benefactor a copy of 'The Venetian Painters of the Renaissance' accompanied by the following letter:

. . . The little book that I now send is one for which I can count on more credit from you than from most people. You have travelled as few and seen pictures with your own eyes; and I know you will understand the effort of one who has condensed into the smallest possible space a personally appreciative account of a fascinating school of painting. I promise myself the pleasure of sending you two or three other books in the course of the next two years; and if they succeed in reviving some of the interest you once took in me, I shall have my reward.

3. Michelangelo Buonarroti.
Pieta (one of a group of drawings bought at the Robinson Sale, 1902),
black chalk on laid paper.
11⅛ × 7¾ inches.

4. Raffaello Sanzio.
Count Tommaso Inghirami,
35 × 24¾ inches.

Mrs. Gardner's father had died in 1891, leaving an inheritance that enabled her to collect in earnest. Although she bought Classical, Mediaeval, Oriental, and purely decorative objects, her first love was European paintings. Relying on her own judgement, she purchased Vermeer's *Concert* and on the recommendation of Sargent, a magnificent seventeenth-century Persian carpet. When Berenson became her agent and principal advisor she bought very rapidly. He wrote to her that in his mind's eye 'your gallery possesses a masterpiece by each of the world's great masters'. Although the original plan may have been for a comprehensive collection, the Italian influence prevailed. Perhaps her am-

Right
c. The Spanish Cloister, the setting for Sargent's *El Jaleo*.

b. Fourteenth-century stone fireplace in the Tapestry Room.

Right.
. PIERO DELLA FRANCESCA,
Hercules, fresco,
59¼ × 49½ inches,
n the room of
Early Italian paintings.

ditions were focused with the acquisition of Titian's *Rape of Europa* (colour A, page 40; No. 1, page 41), bought on a lucky chance after negotiations for Gainsborough's *Blue Boy* fell through. (Thereafter she avoided English portraits.)

As Mrs. Gardner's fortune was small in comparison with the famous American collectors of the next decades (Morgan, Frick, and Mellon), the faith she placed in Berenson proved to be the measure of success. Her allegiance to him never wavered even when her husband, her ultimate advisor, had his doubts. Witness this letter of January 1898:

Dear Berenson, I have so much to say I don't know where to begin. First + foremost, I, poor little me, am between the two horns of that dilemma! Mr. Gardner + you – Both most brutally unkind to me –! He thinks I ought never to buy one other single thing I am so crippled; + you, you do scold me if I don't! He thinks every bad thing of you, + I too am beginning to look upon you as the serpent; I myself being the too-willing Eve . . . .

In the end, Berenson was responsible for the purchase of more than fifty pictures, several fine pieces of sculpture and, much later, choice Oriental objects which he then was buying for himself.

Since 1896 the Gardners had decided to have a museum of their own, and with that in mind they went abroad in 1897 to buy windows, balconies, doorways, columns, capitals, and decorative objects in marble, iron, and wood (colour D, No. 6). These were shipped to a rented warehouse in Boston. Jack Gardner's death at the end of 1898 did not prevent his widow from carrying out their intended plans for the museum. He had shared in the pleasures of collecting, and besides managing his wife's money and keeping the acquisition records, he had argued for placing the museum on the new parkland in the city's west end, where it was built after his death.

The Beacon Street houses had been filled to overflowing (not unlike museums of that period, No. 2). Paintings were stacked to the ceiling, hung over doorways or sometimes placed on an easel. Unusual fabrics covered the walls, often framed with a decorative wood border, or even thrown over tables and draped in doorways. Photographs and *objets d'art* littered the tables and sculpture filled in the corners or greeted the visitor in the stair halls. Fenway Court was an expansion of these ideas raised to a noble scale.

Instructing her architect not to proceed with any construction beyond pile driving, Mrs. Gardner returned to Europe, buying still more

F. Veronese Room.

5. One of the bookcases in the Long Gallery. The chapel is shown in the background.

for her collection and the building. In that year she bought a pair of portraits by Holbein, a Fra Angelico, a polyptych by Simone Martini and Botticelli's *Madonna of the Eucharist*.

The building now occupied all her energy. She arrived every day on the site with her own lunchbox, much to the consternation of the architect. Nothing was left to chance or to others; she selected each piece from the warehouse and watched while it was put in place. Plans were changed daily, and work completed was often thrown out along with the workmen. As the walls were made of massive masonry in the Italian manner, the building inspector objected that there were no steel beams, but as usual Mrs. Gardner had the last word. When the workmen, mostly Italians, could not understand her instructions, in English or Italian, she climbed a scaffold and with a sponge dipped in paint smeared the walls of the courtyard to produce the effect of marble.

One newspaper announced that she had bought an Italian palace and had had it shipped to Boston as a memorial to her late husband. Public interest in her mysterious construction did not abate, and curiosity was not satisfied by the fortress-like building which rose at the edge of town, revealing nothing of its interior.

By November 1901 Mrs. Gardner was able to move to her museum, Fenway Court, and on Christmas Eve the rector of the Church of the Advent consecrated the museum's chapel in a service before a small group of friends and family. (This chapel and the Gothic Room were not opened to the public during her lifetime.) During the following year as the collection was being installed, a few more friends were allowed to see it. Others had to wait patiently until one hundred and fifty invitations were issued for the night of 1 January 1903, for nine o'clock, punctually.

On that cold winter night, her guests crowded the entrance to the large Music Room where, on a balcony at the head of the double stairs, Mrs. Gardner received them. During a concert by the Boston Symphony Orchestra, she sat alone on the balcony in a gilt chair. When the music ended, the doors to the courtyard were opened. Japanese lanterns lit the gravel paths where guests wandered through palms and flowering plants toward the marble stair that led to the galleries. In Boston, perhaps in America, no one had seen anything like it. One person wrote: 'You are the Boston end of the Arabian Nights'.

The public was admitted in February and for a fortnight spring and fall thereafter. Tickets cost one dollar and only two hundred were sold each day. The collection had been incorporated in 1900, the date that appears on the front of

6. Third-floor stair hall.

the museum. Mrs. Gardner greatly preferred the rest of the year when the museum was hers to show to interesting guests or for private entertainments, sometimes given to benefit a charity. On one memorable occasion in 1905, Melba sang. Following her performance, and an extemporary one from the top of the Court stairs, supper was served in the Dutch Room. In appreciation, Mrs. Gardner gave Melba the yellow diamond which had been coveted by the King of Cambodia.

As time went on Mrs. Gardner began to live more quietly. Conscious that she would have to endow the museum, she added to her collection only occasionally. New friends were made and she continued to support many charities, but her name was seldom in the newspapers' society columns.

In 1906 she went abroad for the last time and saw the Berensons in Florence and Henry James in London. She visited museums with a different eye. '. . . The Prado has such wonders', she wrote to a friend, 'They seem better and better, and worse and worse installed and cared for. My fingers itched to be made Director'.

Her remaining income was reduced by the crash of 1907 and by a large customs fine imposed on her the following year. (Just a year later the duty on antiquities was removed.) Nevertheless, in 1914 Mrs. Gardner decided to demolish the Music Room and replace it with the present Tapestry Room, where concerts are now held, and galleries below, including the Spanish Cloister built for Sargent's *El Jaleo*. Depressed and saddened by the World War, she gave generously to the American Field Service. In her honour the founder named an ambulance the 'Y', which stood for Ysabella, a spelling used by Isabella of Spain, and sometimes by Mrs. Gardner. In 1919, she invited Morris Carter to become her Curator on the understanding that he would succeed her as Director. At the end of that year, Mrs. Gardner became partially paralysed and never walked again, though she maintained an active, busy schedule until her death in 1924.

In a letter to a friend she summed up her last years:

. . . I haven't a horse or anything now, but I am trying to keep up my courage. I'm quite an invalid but cheerful to the last degree. I think my mind is all right and I live on it. I keep up a lot of thinking, and am really very much alive. I live in one house, everything else having been sold. This house is very nice, very comfortable, and rather jolly. It is on the outskirts of Boston, not in the country. I have filled it with pictures and works of art, really good things I think, and if there are any clever people I see them. I really lead an interesting life. I have music, and both young and old friends. The appropriately old are too old – they seem to have given up the world. Not so I, and I even shove some of the younger ones rather close. I really have energy.

7. BARTOLOMÉ BERMEJO (active 1468–1495). *S. Engracia*, in the Tapestry Room.

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Photographs
Colour A and C: Joseph Pratt.
Colour B and D, Nos. 3 and 4: Herbert Vose.
Colour E: Richard Seton, Accent Productions.
Colour F: Lars Christensen.
Nos. 5–7: Larry Webster.
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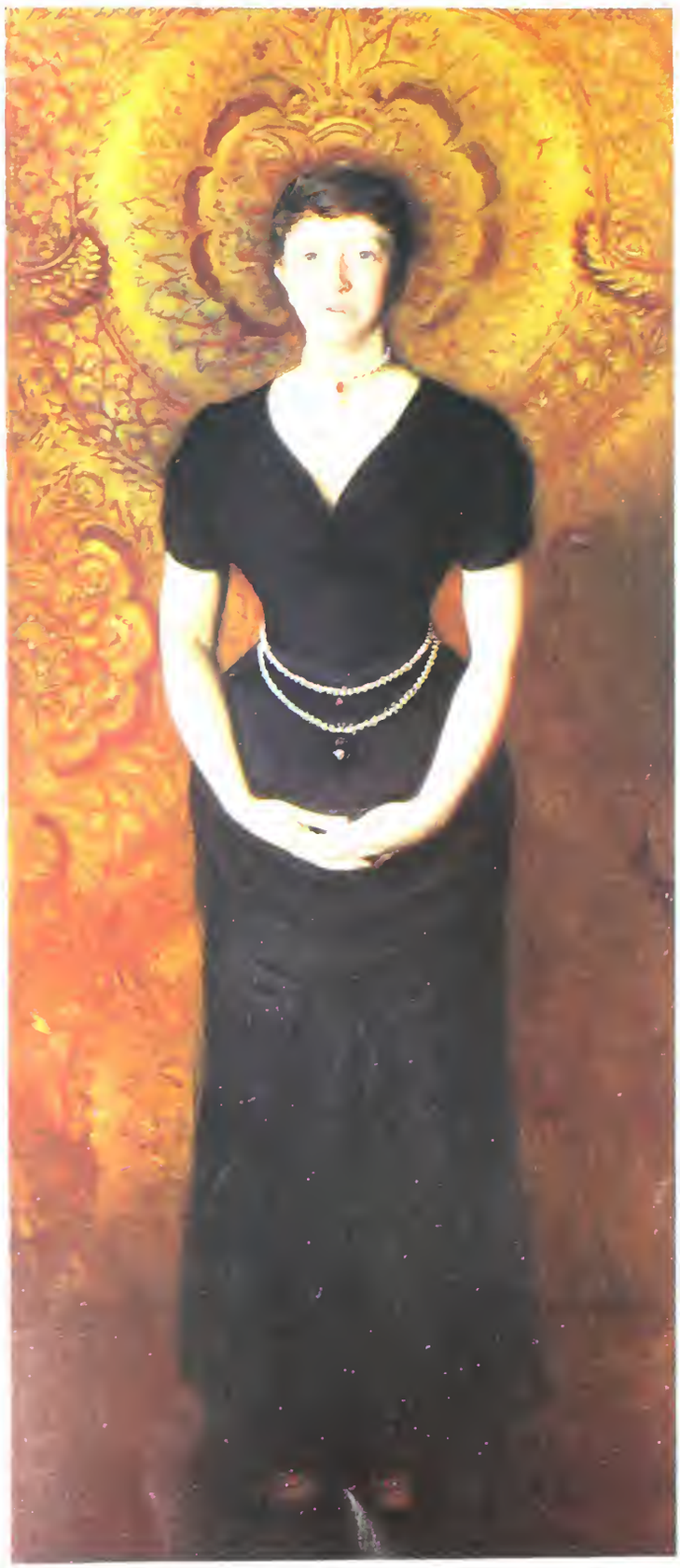
Mrs. Gardner's Modern Art

Deborah Gribbon

The collection of modern art at Fenway Court comprises paintings, watercolours, drawings, prints and sculpture produced, with few important exceptions, between 1850 and 1924. It is a large, disparate group which reflects neither a strongly defined nor particularly *avant-garde* sensibility. Following the dictates of friendship and whim, Mrs. Gardner assembled a personal collection of considerable interest.



In 1873, without thought of 'collecting', the Gardners' began to acquire a few small paintings to decorate their Beacon Street town house. Influenced by the prevailing taste, they bought the work of Barbizon masters. Their first purchase was Charles-Emile Jacque's *Sheep in the Shelter of Oaks* and by 1880 they owned respectable, if uninspired pictures by Diaz, Ziem, Troyon, Corot, and even a canvas by Gustave Courbet, *A View across the River* (No. 1).

During the 1880s Mrs. Gardner's activities as a patron of young musicians and writers brought her into contact with painters as well. The friendships initiated during this period inspired her to buy contemporary art. In the course of the next two decades, while concentrating her efforts on acquiring the work of Raphael, Titian, Rembrandt and Vermeer, Mrs. Gardner also pursued paintings by Sargent, Whistler, Zorn, LaFarge, and a number of local Boston artists.

The decision to become a patron of contemporary artists was prompted in part by Mrs. Gardner's friendship with Henry James. When she visited London in 1886 James took her to the Chelsea studio of John Singer Sargent to see a version of his *Portrait of Madame Gautreau* (No. 4). This painting had been the scandal of the Paris Salon of 1884; controversy centred on Madame Gautreau's revealing gown, but was certainly fuelled by her notoriety as a *femme fatale*. Delighted by the painting – and even more by the scandal it had provoked – Mrs. Gardner commissioned her own portrait, hoping perhaps to surpass the fame attached to Madame Gautreau. (Her interest in the latter was such that years later she acquired a small oil sketch, *Madame Gautreau drinking a Toast*, one of the first studies for Sargent's portrait.)

Sargent painted Mrs. Gardner (colour A) in 1887–8 during his second visit to Boston. Then aged forty-seven, she was not an easy subject and the artist made eight attempts before producing a portrait that pleased her. Both Sargent and Mrs. Gardner sought to emphasise the features for which she was famous: her graceful bearing, slender neck, and small waist. Sargent suggested the black shawl around her hips which limited the fullness of her skirt and created a more striking silhouette. Mrs. Gardner chose to set off her simple black dress with a pearl choker at her throat and two ropes of pearls around her waist, a large ruby suspended from each strand.

A. John Singer Sargent. *Isabella Stewart Gardner*. 74¾ × 32½ inches.

HENRI MATISSE. *The Terrace, St. Tropez*, 28¾ × 22¼ inches

3. JOHN SINGER SARGENT. *El Jaleo*, 94½ × 137 inches.

ar left.
. Gustave Courbet.
View across the River.
8 × 22 inches.

Left.
2. John Singer Sargent in the Gothic Room with Mrs. Fiske Warren and her daughter Rachel, 1903.

The portrait lacks the stylish verve that was he hallmark of Sargent's paintings: the formal, frontal pose and the abstract nature of repeated curves in both figure and background confer an iconic solemnity quite different from Madame Gautreau's languid sensuality. It did, however, receive its measure of notoriety. When exhibited at the St. Botolph Club in 1888 critics objected both to the *decolletage* (shocking perhaps by Boston standards but modest enough when compared to that of Madame Gautreau) and to the iconic quality of the image. One viewer was said to complain that Mrs. Gardner 'had herself painted as if she were a mediaeval saint'. At Mr. Gardner's request, the portrait was not exhibited again during his lifetime and the Gothic Room, in which it was placed at Fenway Court was closed to the public until Mrs. Gardner's death, although Sargent was once allowed to use it as a studio (No. 2).

As was so often the case with Mrs. Gardner, this commission provided the basis for an enduring friendship. Sargent's visits to Boston were infrequent but both were avid correspondents and through their letters they exchanged gossip and compared views on art. For the remainder of her life Mrs. Gardner continued to buy his work with the result that the museum now exhibits at least one painting from almost every decade of his career and each phase of his activity.

Among these the most famous is Sargent's *El Jaleo* (No. 3). Completed in 1882, its enormous success in the Paris Salon of that year established Sargent's reputation as one of the leading artists in Europe. The Salon visitors responded to the vivid portrayal of the Flamenco dance, but the painting itself is a curious blend of realism and theatricality. The setting is certainly that of the Andalusian dance halls that Sargent visited and sketched, yet the intense illumination could only be produced by the footlights of a Parisian stage. Each participant is closely observed in a moment of seemingly spontaneous action, yet the action is frozen and each gesture isolated. A folio of preparatory drawings that Sargent gave Mrs. Gardner reveals that although the artist made many sketches of dance performances, the pose, gesture and expression of each figure – even those in the background – were carefully sketched from models in the artist's studio.

Mrs. Gardner was particularly attuned to the dramatic impact of the *El Jaleo*. She first admired it in the collection of her cousin, T. Jefferson Coolidge who promised to bequeath it to her. The painting was publicly exhibited on several occasions; each time Mrs. Gardner objected that its effect was diminished by being lit from above. In 1914 the Music Room at Fenway Court was dismantled and Mrs.

4. John Singer Sargent. *Portrait of Madame X (Madame Gautreau)*. Metropolitan Museum of Art, New York.

C. JOHN SINGER SARGENT. *A Tent in the Rockies*, watercolour, 15 × 20½ inches.

D. JOHN LAFARGE. *A Samoan Dance*, watercolour, 12 × 17¾ inches.

Gardner, determined to build a gallery in which the *El Jaleo* could be properly displayed, installed the Spanish Cloister on the first floor opposite the entrance (colour C, page 6). Mexican tiles covered the walls and at the far end a Moorish arch enclosed an alcove in which the painting would be placed: set into darkness and lit from below. When Mr. Coolidge saw this splendidly evocative setting he relinquished the *El Jaleo* immediately.

Mrs. Gardner acquired eleven of Sargent's watercolours – a testament to her persistence, for the artist rarely sold these more casual works. During the summer of 1916, when Sargent was supervising the installation of his mural decoration in the Boston Public Library, he took an extended vacation to camp in the Canadian Rocky Mountains. Mrs. Gardner commissioned one of the large canvases he painted while in the Rockies, but she was even more fortunate in obtaining a small watercolour of his campsite, *A Tent in the Rockies* (colour C). In this rapid sketch his white canvas tent, reflecting the cool mountain light, stands in brilliant contrast to the rich colours of the surrounding forest.

Sargent's last portrait of Mrs. Gardner, presented as a gift from the artist, was painted at Fenway Court less than two years before her death. Once again Mrs. Gardner and Sargent contrived – though perhaps unconsciously – to present her at her best. She received Sargent dressed in a white robe, her head covered by a white veil so that only her face was visible. Exploiting the inherent transparency of watercolour, Sargent transformed his aged and ailing friend into a brilliant, shimmering vision (colour B, page 3).

When Mrs. Gardner met Sargent in 1886 she already knew James McNeill Whistler and visited his studio regularly – another friendship inaugurated by a portrait, this one a small pastel. Mrs. Gardner called on the artist each time she travelled to London or Paris and never failed to leave without one or two purchases. By 1895 she owned a substantial number of Whistler's works.

Harmony in Blue and Silver: Trouville (colour I) is one of three paintings by Whistler in the collection. An early work, it was painted on the French coast in 1865 in the company of Gustave Courbet. Courbet is in the foreground, his back to the viewer as he looks out to sea. It is difficult to conceive of two artists more dissimilar in temperament. One need only compare *Harmony in Blue and Silver* to Courbet's *A View Across the River* (No. 1) to appreciate the distance between the two. Courbet's dense layer of paint approximates the tactile quality of the landscape he represents. Whistler's thinly brushed veils of colour, shore and ocean distinguished only by variation in tone, evoke the more ethereal aspects of nature: air, light and mist.

Mrs. Gardner also acquired Whistler's etchings and lithographs – at that time more popular than his paintings – and a number of small sketches the most charming of which are two pastels: *Lapis Lazuli* and the *Violet Note* (colour I).

I. James Abbott McNeill Whistler
Violet Note,
pastel on cardboard,
10¾ × 6¾ inches.

I. James Abbott McNeill Whistler
Harmony in Blue and Silver: Trouville,
19⅝ × 29¼ inches

5 ANDERS ZORN 1888 *The Omnibus* 49⅝ × 34⅛ inches

In 1893 Mrs. Gardner discovered the Swedish artist Anders Zorn. Zorn's *The Omnibus* at the World's Columbian Exhibition held in Chicago sought out the artist and bought the painting on the spot. A friendship evolved which led to the purchase of paintings, drawings and etchings, among them portraits of Mrs. Gardner in all three media.

The Omnibus (No. 5) depicts six passengers sitting in the cramped space of a Parisian bus. Zorn's bold close-up view, unusual angle, arbitrary cropping (the head of the passenger who sits closest to the viewer is not visible) and concentration on the effect of light as it pours through the bus windows are evidence of his interest in the work of Manet and Degas. But the dark palette, limited to white, grey, black and ochre, and the attention given to pretty, anecdotal detail – the elegant features of the two women, the hat box that one holds in her lap – are more typical of artists like Jean Beraud who translated the *avant-garde* style into more acceptable form.

Zorn's talents were well suited to the medium of etching. He developed a suave, sketch-like style out of a surprisingly simple graphic vocabulary, using long, parallel strokes of heavily etched design in vivid contrast to the white of the paper. The museum has a particularly strong holding of Zorn's etched portraits. These include straight forward representations of society figures – some collectors in their own right, such as Mrs. Potter Palmer of Chicago – and more dramatic portrayals of artists and writers, including Paul Verlaine, August Strindberg and Ernest Renan (No. 6).

The growing contemporary collection also included the work of such prominent American artists as John LaFarge. Although Mrs. Gardner purchased LaFarge's painting *Old Barn Under Snow, Newport* at auction in 1878, it is not clear when she actually met the artist. Their correspondence dates from 1880, but they may have come into contact earlier, between 1872 and 1877, when LaFarge was in Boston completing his decoration of Trinity Church. A letter of 1884 suggests that Mrs. Gardner commissioned a stained glass window; the project was probably abandoned at an early stage for it received no further mention. Interestingly, LaFarge participated in the first attempt to catalogue Mrs. Gardner's collection. In 1907 he wrote the introduction to 'Noteworthy Paintings in American Collections', a book which contained essays on selected works from Fenway Court and four other private collections; intended as part of a series to be sold at the regal price of two hundred pounds per volume, only this first volume was published.

LaFarge shared Mrs. Gardner's love of travel and often captured his impressions in rapid sketches. One of the museum's three watercolours by LaFarge, *A Samoan Dance* (colour D), is just such a work, sketched during a voyage to the South Seas in 1890. It must have been sent as a letter to the artist's son Bancel for across the top it bears a long inscription that reads, in part:

My dear B. . . . This is an attempt to represent one of the motions of the Siva, when the dancers stretch out their hands to right & left and draw them lightly along the mats . . . Were I a Rembrandt and had I time, which I have not, I might hope some day to give this. As it is I have to stop short in every way.

During this early period of acquisition Mrs. Gardner's interest also extended to local artists, many of whom now occupy a prominent position in the collection. For example, in 1890 Mrs. Gardner began to purchase watercolours by Dodge Macknight; by 1915 she had acquired fourteen and hung them together in a room at Fenway Court named for the artist. Others who enjoyed her friendship and con-

s quent patronage include Dennis Bunker, Martin Mower, Howard Cushing, Louis Sonberg and George Hallowell.

Fewer in number, but perhaps more interesting, are the examples of sculpture that Mrs. Gardner acquired. She owned two portrait medallions by Augustus Saint-Gaudens; one, a portrait of Sargent, was given to her by the sculptor, perhaps in reparation after he refused her commission for a medallion of Paderewski. Later, Mrs. Gardner added the work of Anna Coleman Ladd and Paul Manship to her collection.

The artists that she befriended often advised and assisted Mrs. Gardner in further acquisitions. Sargent recommended the purchase of paintings by Helleu and Mancini; a portrait by Thomas Wilmer Dewing was bought on the advice of Dennis Bunker. Dodge Macknight assembled the Mexican tiles that adorn the walls of the Spanish Cloister.

After the opening of Fenway Court in 1903, Mrs. Gardner, finding the cost of Old Masters increasingly beyond her, began to acquire modern art with even greater vigour. On the recommendation of Bernard Berenson she expanded her interests and purchased two of the most important paintings in the modern collection, Edouard Manet's *Portrait of Madame Auguste Manet* (No. 7) and Edgar Degas' *Portrait of Madame Gaujelin* (colour 6).

Manet's striking portrayal of his mother is the more imposing. A widow, Madame Manet is dressed entirely in black and sits placidly, solidly with her hands resting on her lap. She fills almost the entire canvas, her full skirt spreading to either side. A date between 1862 and 1869–70 has been suggested for the portrait. The earlier attribution, perhaps 1862–3, is more appropriate. At this moment Manet, still a relatively young man, was painting the *Dejeuner sur l'herbe* and the *Olympia* (both in the Jeu de Paume, Paris). Both canvases provoked the public by their blatant presentation of sexual subject matter and their uncompromisingly new technique. Although of a different *genre*, the *Portrait of Madame Auguste Manet* is typical of this new style in its simplified modelling of facial planes, dark palette, and stark contrasts between the dark background, dress, hair and veil, and the bright highlands of face and hands. The canvas is broad-brushed — a painterly equivalent for the boldness with which Madame Manet, indeed the painting itself, confronts the viewer and commands his attention. Yet within this forceful presentation Manet employed the subtle touches that characterise his still-lives of the same period: fine differentiations of black are relaxed from the dress and the darkness of the painting as a whole is gracefully relieved by a narrow edge of salmon upholstery on the back of the chair.

6. Anders Leonard Zorn, *Ernest Renan*, etching, 9¼ × 13¾ inches.

Edouard Manet
Madame Auguste Manet,
× 31¾ inches.

Degas' portrait of *Madame Gaujelin* (colour G), dated '*1867*', is smaller and more muted. The subject, Josephine Gaujelin, was a Parisian dancer and, later, an actress. She, like Madame Manet, is dressed in black. But Manet focused attention only on the figure, suppressing details of costume and obscuring the background; Degas used exactly these elements to elaborate his portrait. The paisley cushions among which Madame Gaujelin sits, the bureau, the warm yellow walls provide a context for the figure. Degas' eye for the eloquent detail picks out small touches of dress that evoke character. The thin shawl delicately studded with seed pearls, the hat decorated with tiny clusters of grapes and the laced cuffs of the dress suggest the highly refined sensibility of the sitter. Many of Degas' female subjects share this high strung, slightly apprehensive quality. It is, for example, even more pronounced in the expression and bearing of Thérèse Morbilli in the double portrait of the *Duke and Duchess of Morbilli* (No. 8) in the Museum of Fine Arts, Boston. Perhaps Degas saw this quality as characteristic of the feminine psyche or even projected aspects of his own personality onto his subjects. Comparison with another study Degas made of Madame Gaujelin (Kunsthalle, Hamburg) indicates that she was considerably younger and less dour than she appears here. Perhaps for this reason she rejected the portrait she had commissioned.

The most modern and, perhaps, the most surprising artist to discover at Fenway Court is Henri Matisse. His work was brought to Fenway Court by an archaeologist, Thomas Whittemore, an American active in Egypt and responsible for uncovering the mosaics at Hagia Sophia in Constantinople, who was a close friend of both Matisse and Mrs. Gardner. Whittemore was so anxious that the museum have examples of the artist's work that he gave Mrs. Gardner a painting and four drawings. *The Terrace, St. Tropez* (colour B), presented to Mrs. Gardner in 1912, was the first Matisse to enter an American museum. The terrace, according to Whittemore, is that of the Neo-Impressionist Paul Signac; the seated woman, clad in a kimono, is Madame Matisse. Matisse spent the summer of 1904 in St. Tropez working with Signac and his colleague Henri-Edmond Cross. Matisse had already been affected by their brilliant palette when he painted *The Terrace*, but had not yet succumbed to the *pointillist* technique. The painting's tonal structure is particularly intriguing; the wedge of deep shadow to Madame Matisse's left prefigures the compositions Matisse developed many years later to order his flat areas of colour.

It is fitting tribute to Mrs. Gardner's taste and ageless vitality that within the confines of her collection should reside one of the most modern artists of the following generation.

S. Edgar Degas.
Duke and Duchess of Morbilli.
Museum of Fine Arts, Boston.

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Deborah Gribbon is Curator of the Isabella Stewart Gardner Museum.

S. Edgar Degas.
Madame Gaujelin.
23½ × 17½ inches.

Photographs
Nos. 1, 3, 5 and 6: Joseph Pratt.
Colour A, D, E, G and No. 7: Herbert Vose.
Colour F: Barney Burstein.

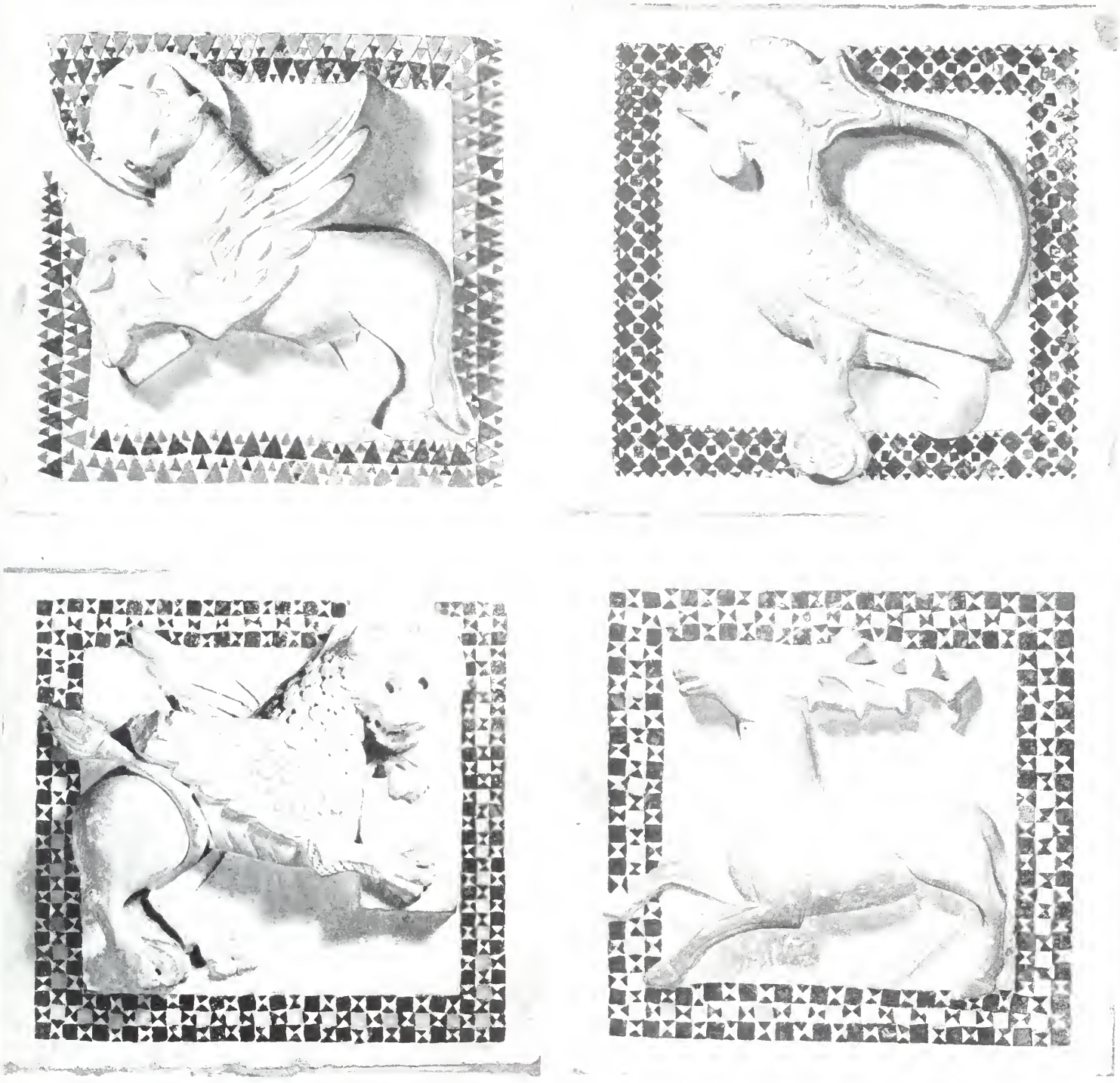
Mediaeval Sculpture

Walter Cahn

1. *Entry of Christ into Jerusalem*,
Parthenay, Notre-Dame-de-la-Couldre, middle of the twelfth century, limestone,
48 × 53 × 8 inches.

Mediaeval sculpture was not so close to Mrs. Gardner's heart as her beloved Old Master paintings or the art of John Singer Sargent. But she acquired a sizeable collection for her palatial museum on the Fenway. It is an *ensemble* of varied interest and quality, not as well known as it deserves to be.

Mrs. Gardner's love for Venice and her decision to give Fenway Court the appearance of a princely residence on the Rialto accounts for its Italian characteristics, re-created in Boston with the help of quantities of decorative medallions (*patere*), fragmentary reliefs and architectural sculpture of all kinds, which the Gardners purchased in the course of several journeys to Venice and Rome between 1892 and 1897. In a modest way, the Gardner's *fin de siècle* sensibility had a pioneering side. As far as I know, this group of early Mediaeval and Romanesque sculpture was the first to have been brought to this country.



2. Architectural and sculptural elements from an ambo in the church of Santa Lucia, Gaeta, South Italian, first quarter of the thirteenth century, marble with green and red porphyry.

AMONG the Romanesque pieces, the pair of kings and the mounted figure of Christ from an *Entry of Christ into Jerusalem*, acquired in 1916, once enjoyed something close to handbook renown (No. 1). Together with a number of additional reliefs, now divided between several collections, they were seen in the nineteenth century in a garden adjoining the church of Notre-Dame-de-la-Couldre at Parthenay (Deux-Sevres). It must be presumed that they were once part of the façade decoration of that monument, of which only the lower storey still stands. Such carvings of large dimensions and high relief placed in arched recesses are a distinctive feature of twelfth-century church façades in Poitou and Saintonge, and that at Parthenay still exhibits the poorly preserved remains of a Samson in combat with a lion and an even more fragmentary equestrian figure, perhaps Constantine. The figure of Christ, seated on a donkey, raises his hand in blessing. In the traditional *adventus* composition, the welcoming crowd at the gates of Jerusalem would have completed the scene, and the familiar motif of the cutting of palm branches thrown in homage at the feet of Christ may be inferred from the remains of a tree along the right edge of our relief. The work was unfortunately depreciated by a restoration before its acquisition which sharpened its worn contours but sacrificed much of the original surface in the process.

3. Architectural and sculptural element from an ambo in the Church of Santa Lucia, Gaeta, South Italian, first quarter of the thirteenth century.

4. *Annunciate Virgin*, Sienese, late fourteenth century. *Musee Jacquemart-Andre, Paris.*

A *Christ* in polychromed wood (colour A) was the central figure of a Deposition group, which must have included representations of other participants in the sacred drama: Joseph of Arimathea and Nicodemus lowering the body from the Cross, and several mourners on each side. The body is slim and somewhat angular, and the quietly expressive head seems once to have borne a crown. Statuary groups of this kind were a new development in the Romanesque period. Their function has not yet been satisfactorily explained, though it is possible, that they were employed in a dramatic re-enactment of the Entombment in the Good Friday liturgy. Those that have survived belong to two distinct groups, one found in Central Italy, the other in Catalonia. Although no specific information about the provenance of the Gardner *Christ* has as yet come to light, its style makes probable a Spanish origin.

In contrast to this work, the white marble and mosaic encrustation fragments casually embedded in the wall of the museum's East Cloister are apt to be overlooked. The principal elements are four square panels framed by mosaic borders (No. 2). Two of them show haloed and winged animals displaying open books, a lion and an ox, the symbols of the evangelists Mark and Luke. A stag and a rooster with the curling tail of a dragon – the basilisk of Mediaeval bestiaries – are seen on the others. The symbols of Matthew and John and panels showing a siren and a griffon are part of additional pieces of the same monument which can be seen in the church of Santa Lucia in Gaeta (No. 3). The work was evidently dismantled when the interior of this Mediaeval structure was remodelled in Baroque times. It must have been a chancel barrier, perhaps equipped with a pulpit similar to those in a number of churches in Rome and the Campagna, which exhibit the same mosaic inlay technique. This was the trademark of certain Roman craftsmen of the twelfth and thirteenth centuries, comprehensively designated the 'Cosmati', and the panelled composition of the Gaeta ambo appears also in the chancel barriers of San Cesareo in Rome and Santa Maria at Civita Castellana, two of their more significant constructions of this type. A thorough study of the Gaeta and Gardner fragments, aided by archaeological exploration, might permit an accurate reconstruction of the original appearance of the monument.

The statue of an angel in polychromed wood is part of an *Annunciation* group, whose missing half, following a suggestion initially made by the Italian scholar Enzo Carli, is now generally acknowledged to be a figure of the Virgin in the Musee Jacquemart-Andre, Paris (Nos. 4 and 5). The archangel, with his right arm half upraised in a gesture of greeting, is clothed in heavy robes drawn in cascading folds across the body. This noble, classicising dress conveys an impression of movement and is in studied contrast to the simple, clinging robe of the Virgin. The existence of a number of such *Annunciation* groups in Gothic sculpture of Tuscany is likely to reflect some special pattern of devotion, and

5. *Angel of the Annunciation*, Sienese, late fourteenth century, polychromed and gilt poplar. Height: 66 inches.

Inset.
A. *Christ* from a Deposition group,
Catalonian, second half of the twelfth century,
polychromed wood.
Height: 48 inches.

B. *Saint Martin and the Beggar*,
Bavarian, *c.* 1520,
polychromed lindenwood.
Height: 49 inches.

6. Retable with Scenes of the Passion, Lorraine, *c.* 1425, limestone, 31 × 108 inches.

it might be noted that a new religious Order, the Servites (Servants of Mary), founded in 1240 and strongly implanted in Tuscany, dedicated its churches to the *Annunziata*. The Gardner-Jacquemart-André group is of Sienese workmanship. Various dates, from 1383/5 to after 1410 have been assigned to it, but Brandi's attribution to the sculptor Domenico di Niccolo, called 'dei Cori' for his authorship of the *intarsie* in the choir of the Palazzo Pubblico, has gained general acceptance. Too little, however, is known about the style of this sculptor to be certain.

A limestone retable from eastern France is an attractive work, enhanced by recent cleaning and the removal of unsightly repairs (No. 6). The oblong slab, made up of two pieces of stone, is subdivided by an arcade into nine compartments housing scenes of the Passion. The Crucifixion appears at the centre. On the left are seen the Arrest of Christ, the Flagellation and the Carrying of the Cross. On the right of the Cross appears a group of astonished bystanders, with the Descent from the Cross and the Three Marys at the Tomb under the following two arches. Two kneeling donors presented by their patron saints, John the Baptist and Catherine, occupy the spaces at the extremities. Above the ornate ogee arches topped by leafy pinnacles, there are windows in *trompe l'oeil* with prophets wielding scrolls. The retable is nearly identical in certain parts to an altar still in place in the chapel of St. Barbara within the church of St. Etienne at Vignory (Haute-Marne) on the eastern confines of Champagne (No. 7). The donors of both works are the same. They are identified by coats-of-arms placed near the male figure as Guillaume Bouvenot and his spouse Gudelette, of whom little else, unfortunately, is known. Their epitaph in the same chapel yields the date 1424. The chapel itself had been founded during the fourteenth century by a bailiff of Saint-Dizier and Vignory, and this suggests that Bouvenot was employed in a similar capacity by the castellan of Vignory, seneschal and governor of Burgundy. The Bouvenots must have ordered two retables from the same workshop in connection with separate foundations, the second probably in another church of the region.

This body of sculpture points to the existence of a workshop whose considerable activity spanned the first four decades of the fifteenth century. Its clients comprised a number of the leading noble families with connections to the court of the dukes of Lorraine established at Joinville, to the north of Vignory. This sculpture bears the strong imprint of the Gothic International style. The crowded panorama of finely garbed figures in picturesque animation which fills the Gardner retable confirms this affiliation. Sluter's more robust art in nearby Burgundy seems by contrast to have made no impression on our sculptor.

The newer and more monumental canons of form to which the International Style even-

7. Retable with Scenes of the Passion. Lorraine, *c.* 1425, church of St. Etienne at Vignory
Kunsthistorisches Institut der Universitat des Saarlandes.

8. *Saint Elizabeth of Hungary*,
Upper Rhenish or Swabian, c. 1490,
lindenwood. Height 47 inches.

tually succumbed are well represented in the linden wood statue of Saint Elizabeth of Hungary, probably carved on the Upper Rhine or in Swabia c. 1490 (No. 8). Renowned for her works on behalf of the poor and the sick, Elizabeth died in 1231 and was canonised four years later. This figure is one of numerous reflections of an active cult, centred around the saint's magnificent shrine at Marburg. The figure is clothed in voluminous robes, and a nun's wimple envelops the head, dramatically isolating the face. The saint carries a loaf of bread and probably held a jug in the other hand – traditional attributes of her charity, but perhaps also chosen for their Eucharistic connotations.

The altar shrine of the Trinity with Saint Catherine and a bishop saint is a north German work, made of oak, as is generally the case for wood sculpture of this region (No. 9). Wearing an elaborate crown, God the Father at the centre presents the suffering Christ, who displays His wounds. Catherine stands at the left, gazing at an open book and holding the spoke of a wheel, the instrument of her martyrdom. At her feet is a diminutive figure of her tormentor Maxentius, represented in half-length. The unidentified bishop at the right, perhaps Saint Nicholas, as has been thought, holds a crozier and gestures in blessing with the other hand. Above these figures is an intricately carved arched gable filled with an openwork tracery of foliage. The wings of the shrine which were either painted or filled with additional carved figures, are lost, and the present wooded enclosure is modern. Walter Paatz has recognised in the work the hand of the Imperialissima Master, so named after an altarpiece in the church of St. Martin at Hald in Denmark, which bears an inscription containing the unusual formula '*Imperialissima Virgo Maria*'. The Master must have been an assistant or close collaborator of the Lübeck painter and sculptor Bernt Notke (died 1509), for his art depends in its essence on the latter's formal and typological inventions. Like Notke himself, the Imperialissima Master found an eager clientele in Denmark, southern Sweden and the German merchant communities along the upper Baltic coast. According to Paatz, he was perhaps Henryk Wylsynck, who is mentioned in the documents as having had a hand in the elaboration of Notke's great Saint George monument in the church of St. Nicholas in Stockholm (1483–1489), and later as an executor of the Lübeck Master's testament. The Gardner shrine is likely a work of the second decade of the sixteenth century. Its Trinity is very similar to the artist's *Gnadenstuhl* from the altar of Tjustrup in the Copenhagen National Museum, which, though probably earlier in date, shows the same taut-skinned figures, disproportionately elongated in the upper half of the body in an effort to adjust their scale to that of standing personages on either side.

The Gardner Museum possesses other examples of German wood sculpture of the same period, most of them, unfortunately, less easy to localise with the same degree of precision. A number of south German and Austrian carvings in the collection illustrate different aspects of the impact of the Renaissance on a still very vital late Gothic tradition. The brightly painted linden wood relief of *Saint Martin and the Beggar* (colour B) is a Bavarian work datable c. 1520. The representation of the saint on horseback dividing his cloak takes the nearly iconic form inaugurated in thirteenth-century German sculpture with the striking relief at Bassenheim and tirelessly repeated thereafter. Martin wears an elegant doublet with a slashed collar and sleeves, short breeches and a fetching cap. The crippled beggar in tattered garments – his deformity is an unusual touch – reaches up to grasp the billowing cloth of the saint's cape. His small size in relation to his benefactor as well as his profile stance lead the eye more emphatically to the rider, whose charitable act is made into an oddly solemn transaction. The well-muscled horse, too, has an imposing presence, in which something of the heroic air of the animals of *Quattrocento* equestrian monuments in Italy is in evidence.

9 Altar of the Trinity with Saint Catherine and a Bishop Saint, North German, Lübeck, c. 1510–1520, Circle of Bernt Notke (active c. 1490–1520), oak, 60 × 50½ inches

Walter Cahn is Professor of Art History at Yale University.

Photographs: Colour, Herbert Vose, Nos. 1, 2, 5, 6, 8 and 9; Joseph Pratt, No. 4; James Austin

1. Giotto.
Seven scenes from the *Life of Christ*, c. 1320.
Adoration of the Magi, $17\frac{3}{8} \times 17\frac{1}{8}$ inches.
The Metropolitan Museum of Art, New York.
Presentation of the Infant Jesus in the Temple, $17\frac{1}{4} \times 17\frac{1}{8}$ inches.
Isabella Stewart Gardner Museum, Boston.
Last Supper, $16\frac{1}{4} \times 17$ inches.
Alte Pinakothek, Munich.
Crucifixion, $17\frac{3}{4} \times 17\frac{1}{8}$ inches.
Alte Pinakothek, Munich.
Descent of Christ into Limbo, $17\frac{7}{8} \times 17\frac{1}{8}$ inches.
Alte Pinakothek, Munich.
Entombment, $17\frac{3}{4} \times 17\frac{1}{4}$ inches.
Berenson Collection, Florence.
Pentecost, $18 \times 17\frac{3}{8}$ inches.
National Gallery, London.

Italian Paintings at Fenway Court and Elsewhere

Everett Fahy

To a casual visitor walking through the splendid museum Mrs. Gardner created, it might not occur that some of the paintings are fragments. Mounted in gilt frames and hung on silk-covered walls, the paintings look more like independent works of art than isolated survivors from large *ensembles*. Our twentieth-century eyes see them in terms of the abstract qualities of their colour and decorative patterns. But if we consider them as parts of the larger works for which they were made, the paintings take on added meaning. It is only then that we can explain their curious shapes and begin to grasp some of the nuances of their style and subject matter.

At first glance the small painting of the *Presentation of the Infant Christ in the Temple* (colour A) looks like a self-contained object. It has a balanced composition: two pairs of standing figures flank a dainty ciborium which symbolises the Temple of Jerusalem. Following the Gospel of Saint Luke, the artist has illustrated the dramatic moment when the holy man Simeon and the prophetess Anna recognise the Christ Child as the Saviour.

Ever since the early nineteenth century, the *Presentation* has been known to be one of a series of seven paintings of the life of Christ (No. 1). In 1805 a *Last Supper*, now in the Alte Pinakothek in Munich, belonged to Crown Prince Ludwig of Bavaria. Eight years later a *Crucifixion* and a *Descent of Christ into Limbo*, both also now in Munich, were bought by Maximillian I. Four others formed part of the collection of Prince Stanislas Paniatowski who lived in Florence. The sale of his collection in 1839 included an *Adoration of the Magi* now in the Metropolitan Museum, an *Entombment* now in the Berenson Collection in Florence, a *Pentecost* in the National Gallery in London, and the Gardner *Presentation*. Other panels may have belonged to the series, but their existence seems not to have been recorded.

In the architecture of some of the scenes there are parallels for the curious decoration of the ciborium. The inlay of pink and dark blue stone recurs in the backgrounds of the *Last Supper* and the *Pentecost*. Moreover, the central placing of the ciborium is consistent with the symmetrical settings of the *Last Supper* and *Pentecost*. The three gables on the building in the *Pentecost* contain small rose windows similar to the ones decorating the ciborium in the Gardner painting.

Although some scholars have questioned the traditional attribution of the series to Giotto, all the scenes are devised with such imagination and executed with such depth of feeling that only he could have painted them. There is nothing stereotyped about the compositions: each action is expressive, each face is individual. Thus, in the *Presentation*, the Child struggles to get back in His mother's arms; in the *Adoration of the Magi*, Joseph looks with concern as the elderly King unexpectedly lifts the Child from the manger. None of Giotto's followers made such telling observations of human behaviour.

The mastery with which the figures are painted confirms Giotto's authorship of the panels. Even though they are comparatively small, the figures possess a statuesque grandeur, and certain ones such as the prophetess Anna bear comparison with the antique. What is perhaps most impressive about the series are its effulgent colours – pink, vermillion, orange, and chartreuse – which are far removed from the primary hues of Giotto's frescoes in the Arena Chapel and the conventional pastel shades of his students. The palette most closely approximates to that of the frescoes in the Peruzzi Chapel, and indeed the general character of the paintings is linked with this mature phase of Giotto's art. Translated from fresco to tempera, this style is enhanced by the pale green preparation of the panels. Unlike most gold ground pictures, which are executed over red bole, the series has a limpid tonality due to the underlying green pigment.

Since Saint Francis appears in the *Crucifixion*, it has been suggested that the series was commissioned for the Franciscan church of Santa Croce in Florence. According to Ghiberti, Giotto decorated four of its chapels. But neither the *Crucifixion* nor any of the other scenes contains details relevant to this particular church. The pictures might just as well derive from a panel painting that Giotto is said to have made for the town of Borgo Sansepolcro. By Vasari's time it had been cut into pieces, some of which had found their way into a Florentine collection where they were highly esteemed. Unfortunately, Vasari says no more about their appearance than that they consisted of small figures.

The notion that the series composed the predella of a polyptych – such as the dismembered one now divided between the National Gallery of Art in Washington, the Musee Jacquemart-Andre at Châalis, and the Museo Horne in Florence – is not very persuasive. The square format of the scenes is incompatible with the horizontal form of most predella panels. Nor do the compositions lead the eye from left to right, as is customary in narrative scenes painted for predellas. The seven panels tend to be symmetrical in design, and, if one side of the composition receives more emphasis than the other, it is the left: in the *Crucifixion* the Virgin swoons on the left, in the *Entombment* she collapses on the left, in the *Last Supper* Christ sits on the left, and in the *Pentecost* a mysterious figure stands outside on the left. Even in the square compartments under the Giottesque *Stigmatisation of Saint Francis* in the Louvre, the narrative moves inexorably from left to right.

If the seven panels did not come from a predella, the possibility exists that they were arranged vertically. They might, for example, have decorated the doors of a sacristy cupboard, like Taddeo Gaddi's quatrefoils now in the Galleria dell' Accademia in Florence. They might equally have formed part of a large tabernacle, like the one Taddeo's son Agnolo painted for the Florentine church of San Miniato al Monte. Or, disposed in two or more rows, one on top of the other, they might have originated as the compartments of a dossal like the one by a Paduan follower of Giotto in Miss Frick's new museum in Pittsburgh.

Although it is often stated that the seven panels are uniform in size, a close examination shows that this is not so. The widths of the panels are nearly identical. They fluctuate slightly, between 17 and 17⅛ inches. But the heights vary from 16¾ to 18 inches. This difference suggests that when the panels were separated, they were cut longitudinally. Another shred of evidence that indicates the series was arranged vertically can be found on the backs of the panels. Those that I have seen once had vertical battens. On either side of the strip for the batten the wood was gessoed, covered with linen, and painted in tempera to resemble porphyry or coloured marbles. Perhaps the colouring will be the key for reconstructing the series.

2. Simone Martini (1280–85–1344)
Orvieto polyptych. Madonna and Child with four Saints. Paul, Lucy, Catherine and John the Baptist.
Tempera and gold on wood, *c.* 1321.
Central panel: 39 × 23⅝ inches;
Laterals: 34 × 16⅝ inches.
Isabella Stewart Gardner Museum, Boston.

Above
3. Simone Martini.
Madonna and Child (detail of No. 2).

The evolution of the Italian altarpiece is well illustrated by several paintings in the Gardner Museum. The large panel by Giuliano da Rimini (No. 4) exemplifies the horizontal dossals that were common during Giotto's youth. In the centre is an enthroned Madonna accompanied by two flying angels and eight kneeling female donors. Eight full-length saints occupy the arched compartments arranged in two rows on either side of the Madonna. At the top an inscription with the artist's name and the date '*1307*' establish the dossal as the earliest signed work by a Riminese artist. During the first half of the fourteenth century, Rimini was the centre of a prolific school of painters who drew their inspiration from the Byzantine tradition and the innovations of Giotto. The Gardner dossal, which once belonged to the cathedral of Urbania, is an unusually well-preserved and decorative specimen of this provincial school.

4. Giuliano da Rimini
(active 1307–died before 1346).
Urbania Dossal: Madonna and Child with eight Saints and eight Donors,
tempera and gold on wood, dated '*1307*',
64½ × 119 inches.
Isabella Stewart Gardner Museum, Boston.

The dossal has the added distinction of providing evidence for Giotto's chronology. Giotto worked at Rimini in 1313, but the painting reveals his influence there at least six years earlier. As several scholars have noticed, the *Stigmatisation of Saint Francis* in the upper left corner of the Gardner altarpiece is based on a fresco sometimes ascribed to Giotto in the Upper Church at Assisi. The spiral colonnettes and the figure of Saint Clare also seem to be copied from Giottesque frescoes in the same church. Since the date of these works is disputed, Giuliano's quotations provide historians with a concrete point of reference.

During Giotto's lifetime dossals became outmoded and a new type of altarpiece, the polyptych, took their place. As its name implies the polyptych consisted of several panels rather than the single one of the unified dossal. The change in structure brought with it a remarkable transformation in the way the Madonna was depicted. In place of the full-length Madonna such as we see in Giuliano's dossal the Madonnas in polyptychs were shown as three-quarter-length standing figures. The viewer is thus brought closer to the Madonna, and her rôle as a mother takes precedence over her former guise as the awesome queen of heaven. Giotto himself demonstrated the greater intimacy afforded by this format in his early polyptych now in the Uffizi, in Florence, and in the later one mentioned before, divided between Chaalis, Florence, and Washington.

The only complete altarpiece by Simone Martini outside Italy is the Gardner polyptych, consisting of a Madonna standing with the Child in her arms, and a pair of male and a pair of female saints (No. 2). The framing elements are not altogether original, but their dynamic outlines suggest the Gothic form of the altarpiece. It was Simone's nature to exploit linear patterns for the utmost decorative effect. In the Gardner polyptych this aspect of his style manifests itself in the curvilinear folds of the drapery, the tight curls of the Child's hair, and the white headkerchief which envelops the Madonna's melancholy face (No. 3). There are five pinnacles at the top of Simone's polyptych. In the one over the Madonna, Christ displays the wounds in His hands. The others contain two angels with symbols of His passion and two sounding trumpets of the Last Judgment. In the same room we encounter a similarly shaped triangular panel, Ambrogio Lorenzetti's small painting of *Saint Elizabeth of Hungary*. Together with Ambrogio's delightful portrayal of *Saint Agnes*, it must have originally stood over a multi-panelled altarpiece like Simone's. Which one of Ambrogio's altarpieces this was has not been established. Because of the direction of the gazes, it is obvious that the saints stood on opposite sides of the polyptych and looked down towards a Madonna and Child (No. 10).

Early in the fifteenth century another type of altarpiece, the two-storied retable, came into vogue. Gentile da Fabriano's Valle Romita altarpiece, now in the Brera Gallery in Milan, is an early example of this type which soon became popular in Venice and Padua. Mrs. Gardner's *Bishop Saint* (No. 5) by the Venetian Michele Giambono was cut down from one of these elaborate complexes. It showed an assembly of nine male saints, the most important being the Saint Michael now in the Berenson Collection at Florence. Seated on a throne, he would have occupied the centre of the main tier. Four saints stood beside him, and, above in the second story, there were four half-length saints. Mrs. Vavala, who reconstructed the retable, considered placing over the central panel the *Man of Sorrows* by Giambono in the Museo Civico at Padua, but she decided against it because it has a light, rather than a dark, blue background. But in the accompanying photomontage (No. 7), the *Man of Sorrows* is inserted since its style and dimensions accord with the other panels and its gold halo is similar to those of the saints. Moreover, it shares the same provenance as the saints tentatively identified here as Gregory and Augustine, which were bequeathed in 1864 to the Padua museum by Count Capodilista. In the retable, the Gardner saint would have stood high above the viewer's head. As it is now displayed in the Early Italian Room of the museum, the viewer can enjoy it at eye-level. It bears out Mrs. Vavala's statement that Giambono was 'a pleasant and delightful

p left.

MICHELE GIAMBONO (active 1420–1462).
Bishop Saint, tempera and gold on wood.
1450, 14¾ × 11¼ inches.
abella Stewart Gardner Museum, Boston.

p right.

GIOVANNI DI FRANCISCO DA ROVIZZANO,
(1412?–1459).
ormition of the Virgin, detail, tempera on wood.
abella Stewart Gardner Museum, Boston.

MICHELE GIAMBONO.
econstruction of the *Saint Michael Retable*
lain tier: *Saint John Baptist*, 33½ × 13¾ inches.
luseo Bardini, Florence.
int Augustine (?), 33 × 9⅝ inches.
luseo Civico, Padua.

Saint Michael enthroned, 43¾ × 24⅝ inches
Berenson Collection, Florence
Saint Gregory the Great (?), 33 × 9⅝ inches
Museo Civico, Padua
Saint Peter, 33⅝ × 13⅜ inches.
National Gallery of Art, Washington, DC
Upper tier:
A Bishop Saint, 15¾ × 11⅝ inches
Isabella Stewart Gardner Museum, Boston
Saint Mark, 15⅝ × 11¾ inches.
National Gallery, London
Man of Sorrows, 20 × 13⅝ inches
Museo Civico, Padua
Saint Stephen, 12¾ × 9 inches.
Gilbert Collection, Como
A Bishop Saint, 14¾ × 11⅝ inches
Museo Civico, Padua

A. GIOTTO (1266–1337).
Presentation of the Infant Jesus in the Temple,
tempera and gold on wood, c. 1320.
17¾ × 16¾ inches.
Isabella Stewart Gardner Museum, Boston.

CARLO CRIVELLI
Reconstruction of the *Porto San Giorgio Retable*, 1470.
Main tier: *Saints Paul and Peter*, 36⅝ × 18¾ inches.
National Gallery, London.
Madonna and Child enthroned, 51 × 21¾ inches.
Samuel H. Kress Collection.
National Gallery of Art, Washington, DC.
Saint George and the Dragon, 37 × 18⅝ inches.
Isabella Stewart Gardner Museum, Boston.

Upper tier:
Saint Catherine of Alexandria and Jerome,
13⅝ × 19¾ inches.
Samuel H. Kress Collection;
Philbrook Art Center, Tulsa, Oklahoma.
Entombment, 16⅝ × 45 inches.
The Detroit Institute of Arts.
Saints Anthony Abbot and Lucy, 12½ × 16⅝ inches.
National Museum, Cracow.

figure, and his paintings, rare and slight, neve
fail to evoke in the lover of things Venetian
smile of welcome and pleasure, a grateful
thought for the delicate and lovable personalit
they reflect'.

Charged with excitement and bristling with
spikey forms, the *Saint George and the Dragon*
(front cover) is one of Carlo Crivelli's master
pieces. Although the artist worked for mor

f an thirty years after painting it, he never
gain produced anything quite so full of vigour
nd imagination. What could be more dra-
natic than the contrast between the rearing
orse, its head distorted with fear, and the
nder saint, his eyes fixed on the dragon he is
out to slaughter? Crivelli's saint is no robust
ero, but a slim boy who must use all his might
wield his heavy sword. The jutting shapes of
s armour are echoed in the towers of the
ll town in the background. On a cliff just
low it, kneels the tiny figure of the princess
ho was to be the dragon's next victim.

Few paintings in the Gardner Museum are
ore self-sufficient. Yet Crivelli's *Saint George*
iginated as part of a multi-storied retable
o. 8). Thanks to an early nineteenth-century
idebook, six parts of it can be identified. The
ntral panel was the *Madonna and Child*
throned, now in the National Gallery of Art in
ashington. Balancing the *Saint George* on the
her side of her was a single panel with *Saints*
ul and Peter, now in the National Gallery in
ndon. Crowning the altarpiece were three
nettes, which belong to museums in Cracow,
troit, and Tulsa. Crivelli made the retable for
e parish church of Porto San Giorgio, a village near Fermo in the Marches. It was commissioned by an Albanian immigrant, Giorgio Salvadori, whose portrait appears in the Washington panel. Since his patron saint was George, it is not surprising to see that Crivelli lavished his talents on the extraordinary panel now at Fenway Court.

In looking at photographic reconstructions of dismembered altarpieces, such as the Giambono and Crivelli retables (Nos. 7 and 8), it is important to bear in mind that the paintings were housed in large wooden frames. These were gilded and carved with strong architectural motifs that united the separate panels into a harmonious *ensemble*.

The long rectangular *Dormition of the Virgin* in the early Italian Room served as the predella of a large altarpiece (No. 9) that once stood in the church of San Giovanni Evangelista at Pratovecchio. The central panel completed the subject of the predella with a large depiction of the Virgin's *Assumption*. To the sides were four standing saints, which are now preserved in London along with over a dozen small panels which decorated the pilasters and pinnacles. The Gardner panel is rather large in relation to the other panels, but given the provincial origin of the altarpiece and the rather eccentric character of the artist who painted it, this is not surprising. For years the artist was called the Master of Pratovecchio, after the town where the *Assumption* was found. Berenson tentatively identified him with Giovanni di Francesco, a minor artist who Vasari claimed was a pupil of Castagno's (and indeed the figure style of the *Dormition* shows his influence [No. 6], just as the design of the central panel derives from Castagno's *Assumption* of 1449–50 in the Gemäldegalerie at Berlin). Shortly after Berenson died, a document came to light which confirmed his intuition.

9. GIOVANNI DI FRANCESCO.
Reconstruction of the *Pratovecchio altarpiece*.
c. 1450.
Saints Michael and John Baptist, 37 × 19½ inches.
National Gallery, London.
Assumption of the Virgin, 34⅝ × 22⅝ inches.
San Giovanni Evangelista, Pratovecchio.
A Bishop Saint and a female Martyr, 37 × 19½ inches.
National Gallery, London.
Predella:
Dormition of the Virgin, 13 × 75⅛ inches.
Isabella Stewart Gardner Museum, Boston

10. AMBROGIO LORENZETTI
(active 1319–1348/9).
Saint Agnes, c. 1330, tempera and gold on wood, 12½ × 8½ inches.
Fogg Art Museum, Cambridge, Massachusetts.

AMBROGIO LORENZETTI.
Saint Elizabeth of Hungary, c. 1330,
tempera and gold on wood, 14⅜ × 9⅝ inches.
Isabella Stewart Gardner Museum.

B. RAFFAELLO SANTI (1483–1520).
Lamentation over the dead Christ,
tempera on wood, *c.* 1505, 9 × 11 inches.
Isabella Stewart Gardner Museum, Boston.

SANDRO BOTTICELLI (1445–1510).
Tragedy of Lucretia, tempera and oil on wood,
1505, 32¾ × 70¼ inches.
Isabella Stewart Gardner Museum, Boston.

II. SANDRO BOTTICELLI
Story of Virginia, tempera and oil on wood,
c. 1505, 32¼ × 65 inches.
Accademia Carrara, Bergamo.

Although the original function of Cosimo Tura's *Circumcision* (No. 12) is not known, the painting was clearly once part of a larger whole. A circular painting, it recalls the *tondos* on which the Madonna and Child and occasionally the Adoration of the Magi were depicted in Italy during the fifteenth century. But the Gardner roundel is a narrative scene that was never intended to be seen in isolation. In size, shape, and subject matter it is linked to Tura's paintings of the *Adoration of the Magi* (No. 13) and the *Flight into Egypt* (No. 14). If other roundels belonged to this series, they are not recorded. The two roundels by Tura in the Pinacoteca at Ferrara are larger and survive from an altarpiece devoted to Saint Maurelius.

It has been proposed that Tura's roundels were part of the decoration of a baptismal font or of a wedding chest, suggestions that can neither be proved nor disproved. It has also been connected with the *Madonna and Child enthroned with six Angels*, which was commissioned about 1480 from Tura by the Roverella family (No. 15). With its crumpled drapery and nearly symmetrical figures, it displays on a large scale the mannered style of the Gardner panel. The Roverella *Madonna* also contains two tablets with the Ten Commandments that bear a strong resemblance to the tablet on the altar in the Boston panel. In the place of the Hebrew lettering seen in the London painting, the tablet in the *Circumcision* shows Moses kneeling in prayer. How the roundels might

left, top.
COSIMO TURA
430–1495).
unciation,
pera on wood.
480, 15¾ × 15 inches.
ella Stewart Gardner
seum, Boston.

left, centre.
COSIMO TURA.
ration of the Magi,
pera on wood.
480, 15⅝ × 15 inches.
Art Museum,
ibridge, Massachusetts.

left, below.
COSIMO TURA.
ht into Egypt,
pera on wood.
480, 15 × 15 inches.
Metropolitan Museum
rt, New York.

COSIMO TURA.
lonna and Child
roned with six Angels.
ral panel of the Roverella
rpiece, *c.* 1480.
pera on wood.
× 40⅝ inches.
ional Gallery, London.

16. RAFFAELLO SANTI.
Reconstruction of the *Colonna altarpiece*, *c.* 1505.
Madonna and Child enthroned with the young Saint John and Saints Peter, Catherine, Cecilia, and Paul, 66½ × 66⅝ inches.
The Metropolitan Museum of Art, New York
Lunette. *God the Father between two Angels*, 28¾ × 66⅝ inches.
The Metropolitan Museum of Art, New York
Predella. *Saint Anthony of Padua*, 10¾ × 6¾ inches.
Dulwich College Picture Gallery, London.
Agony in the Garden, 9½ × 11½ inches.
The Metropolitan Museum of Art, New York.
Procession to Calvary, 9½ × 33½ inches.
National Gallery, London.
Lamentation over the Dead Christ, 10¾ × 6¾ inches.
The Metropolitan Museum of Art, New York.
Saint Francis, 10¾ × 6¾ inches.
Dulwich College Picture Gallery, London.

have been incorporated in the Roverella altarpiece is difficult to imagine. The notion that they formed part of the predella is refuted by an eighteenth-century description, in which the lives of Saint Benedict and Bernard are said to have been illustrated. The roundels might have been engaged in the frame, but as they are so exquisitely painted it is unlikely they would have been placed very high.

A perfect example of a predella panel is Raphael's *Lamentation over the dead Christ* (colour B). Together with a panel of the same size depicting the *Agony in the Garden* and a long rectangular *Procession to Calvary*, it stood in the base of the so-called Colonna altarpiece which was commissioned by the nuns of

D. TITIAN (1477/90–1576).
Rape of Europa, detail of No. 17.
Isabella Stewart Gardner Museum, Boston.

Sant'Antonio at Perugia. The main panel, with the Madonna and Child enthroned with saints, and the lunette, with God the Father between two angels, now belong to the Metropolitan Museum. Two small upright panels are closely related in style, and may have belonged to the altarpiece as well. They depict Saints Anthony of Padua and Francis. Slightly smaller than the three predella panels, they may have stood under the pilasters that framed the main panel.

In the design of the Gardner *Lamentation*, Raphael took into account the position it occupied at the right end of the predella. He deliberately arranged the figures to suggest a diagonal which ascends from the lower right corner to the upper left corner. Beginning with the crouching figure of the Magdalen, and rising through Christ's inclined body, it culminates in the bearded head on the left. This diagonal is counterbalanced in the composition of the *Agony in the Garden* at the other end of the predella. Here the diagonal moves in the opposite direction, upward from the seated apostle in the lower left corner, through Christ's praying hands, to the angel in the upper right corner. Above, in the main panel, these diagonals are continued in the perspective of the steps of the throne and paralleled by the larger diagonals created by the heads and shoulders of the saints and the inclined bodies of the angels at the top. When the Gardner panel is seen by itself, its diagonal organisation may not be particularly evident since the scene is so harmoniously composed. Yet the more one considers the panel in relation to the entire altarpiece, the more ingenious Raphael's design can be seen to be. Even the way the Virgin's body is turned towards the left complements the diagonal axis (No. 16).

I. GIOVANNI BATTISTA TIEPOLO (1696–1770).
The Wedding of Barbarossa.
1750. 27¾ × 21¼ inches.
Isabella Stewart Gardner Museum, Boston.

Near Raphael's *Lamentation* hangs a contemporary work by Botticelli, his stirring portrayal of the *Tragedy of Lucretia* (colour c). Like the other pictures discussed in this article, it is part of a larger *ensemble*. But whereas the others have religious subjects and were commissioned for churches, Botticelli's panel has a secular theme and comes from the decoration of a Florentine house. In his life of Botticelli, Vasari alludes to a series of panels by the artist that were set into the wainscoting of a room in a house the Vespucci owned. Although Vasari does not specify their subjects, these panels must have included the Gardner *Lucretia* because its date coincides with Guidantonio Vespucci's purchase in 1499 of a house in the via dei Servi. Guidantonio's son, Giovanni, married the following year, and it is generally assumed that he enlisted Botticelli to paint the panels for his bride. The theme of female virtue exemplified in the Gardner painting also dominates the other surviving piece of the room's decoration, the *Story of Virginia* (No. 11) in the Accademia Carrara at Bergamo. By coincidence the Fogg and Worcester museums possess mythological scenes by Piero di Cosimo which were painted about the same time for the same patron. Vasari, who is our only authority for this information, saw them in the Vespucci house.

The two panels by Botticelli, which are about the same size, are also related in having monumental architectural backgrounds. In the Gardner panel the Arch of Constantine and the classical buildings on the sides recall Vitruvius's formula for the setting of tragedies. In the middle distance typically Florentine buildings can be seen. The vast basilica that forms the setting for the painting at Bergamo combines classical motifs with a vaulted apse based on Brunelleschi's cupola of Florence cathedral. In both paintings the architecture unifies the various episodes of each narrative.

Botticelli seems to have laid special emphasis on the political connotations of the stories. The central event of the *Tragedy of Lucretia* is Brutus' vow to overthrow the Tarquin kings. In the pendant at Bergamo the agitated horsemen in the centre swear a similar oath of revenge. These strong republican sentiments may have been inspired by the short-lived attempt to establish a republic in Florence after the expulsion of the Medici.

Titian's masterpiece, the *Rape of Europa* (colour d and No. 17) was one of seven mythological canvases painted for Philip II of Spain. They were executed in Venice during the 1550s and shipped to Spain between 1559 and 1562. In April of the latter year Titian wrote to Philip: 'With the help of divine providence, I have at last finished the two pictures already commenced for your Catholic Majesty. One is the "Christ Praying in the Garden", the other the "Poesy of Europa Carried by the Bull", both of which I send'.

It is not known where Titian's *poesie* were hung. The year after he sent the *Europa*, Philip II moved his residence and court to Madrid. It was not however until a century later that we hear about the location of the mythologies. According to the royal inventories of 1668, 1686, and 1700, they hung in the Alcaza at Madrid, in a room known as the Bovedas de Ticiano. One might imagine they were displayed like the large canvases by Rubens and Jordaens visible in the background of Velazquez's court portrait, *Las Meninas*.

17. TITIAN
Rape of Europa.
1559–1562. 70 × 80½ inches.
Isabella Stewart Gardner Museum, Boston.

18. TITIAN.
Perseus and Andromeda.
1554–1562. 72 × 78⅝ inches.
Wallace Collection, London.

Far left
19. GIOVANNI BATTISTA TIEPOLO (1696–1770)
The Wedding of Barbarossa
1750, 27¼ × 21¼ inches
Isabella Stewart Gardner Museum

20. DOMENICO TIEPOLO (1727–1804)
The Wedding of Barbarossa
c. 1751, 28⅜ × 20⅞ inches
National Gallery, London

To judge from the different formats of the seven mythologies, Titian did not design them for a specific place. Yet one of the canvases, the *Perseus and Andromeda* now in the Wallace Collection (No. 18), looks as if it were a pendant to the *Europa*. Both are wide seascapes, both depict heroic females in distress, and both have winged figures in the sky. Even if they were not planned as a pair, their affinity cannot be denied.

Tiepolo's lovely sketch of the *Wedding of Barbarossa* (No. 19) is a study for the decorations of the Kaisersall in the Residenz, the archbishop's palace, at Würzburg. It was commissioned during the summer of 1750 by the Prince-Bishop Karl Philipp von Greiffenklau who assigned the subjects, events from the life of the Holy Roman Emperor Frederick Barbarossa (1150–1190). On the ceiling the Emperor is shown being led by Apollo to his bride, Beatrice of Burgundy. On the walls, or rather in the curved cove below the ceiling, are large scenes of Barbarossa's wedding and his investiture of the Prince-Bishop Harold von Hochheim with the Duchy of Franconia (No. 21).

The Gardner canvas is a sketch Tiepolo prepared in Venice before he left for Würzburg. Its upright vertical format had to be revised for the broad, irregular space allotted for the fresco. The steps were lengthened, many figures were added, and the three principals were rearranged: instead of standing between the betrothed, the officiating bishop is shown in profile and the Emperor kneels behind his bride so that he may face the spectator. A sketch in the National Gallery in London (No. 20) incorporates elements of both the Gardner canvas and the finished fresco. It must have been painted at Würzburg because, as in the fresco, the bishop is now in the likeness of Karl Philipp von Greiffenklau. Most experts believe it was executed as a souvenir by Tiepolo's precocious son, Domenico. About the authorship of Mrs. Gardner's sketch there are no doubts. It is a superb presentation piece, fit for a prince.

Photographs
Colour: A. E. Herbert Vose;
Nos. 3, 6–9: Joseph Pratt

Everett Fahy is Director of The Frick Collection, New York.

21. GIOVANNI BATTISTA TIEPOLO,
The Wedding of Barbarossa, fresco, 1751–2,
Residenz, Würzburg.

Classical Art

Cornelius Vermeule

The Greek and Roman antiquities at Fenway Court are all the more impressive because they have never loomed large in the history and mythology of Mrs. Gardner's collecting. They are mostly marbles of the traditional sort, acquired for decorative purposes from old collections and excavations in Italy, chiefly the area around Rome. Charles Eliot Norton's son Richard gave advice and help from Italy, but many sculptures appear to have arrived amid the cargoes of Italian stone and architectural carvings imported during the construction of the palazzo. *That there are masterpieces among the marbles not widely noticed until the last two decades makes ancient art an aesthetic dividend for those visiting the Renaissance pictures or the literary souvenirs of late Victorian and Edwardian Boston. Most of these sculptures are cramped in or near the great central court, although there are several herms and busts in a gallery on the upper floor and fragments of sarcophagi are to be seen in the gardens, let into the walls in the approved Italian fashion. The floor mosaic of Hadrian's age, the second quarter of the second century of the Empire, has been set most naturally in the centre of the central court, not unlike the place for which it was originally designed. Finally, there are a few Greek and South Italian vases, Romano-Campanian painted wall-fragments, small marbles, and minor bronzes to be found on the tables or in the corners of the rooms devoted to the greatest* Quattrocento *and later paintings.*

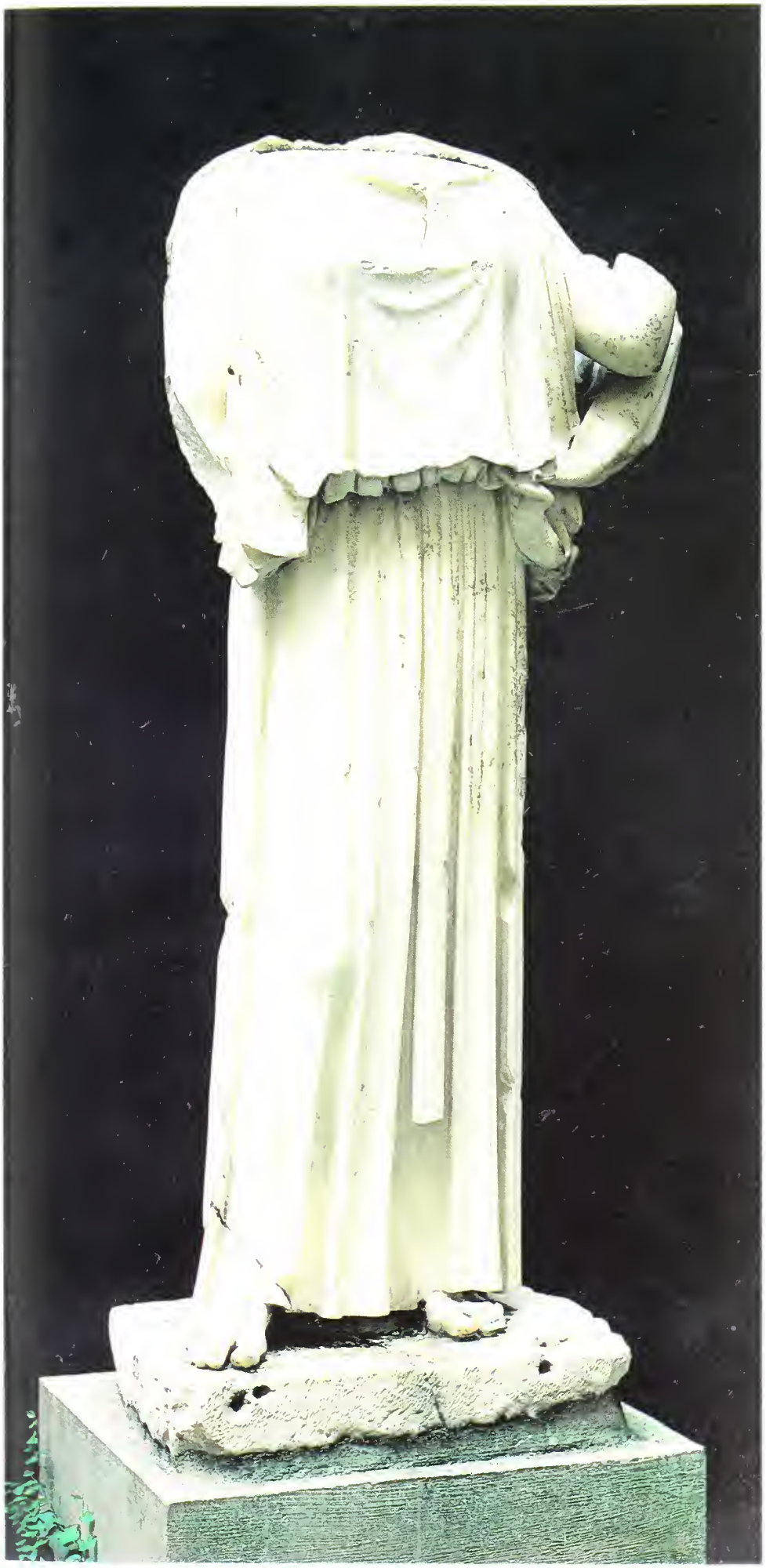
Like Sir John Soane's Museum, in many ways London's late Georgian and Regency counterpart to Fenway Court, the collection is rich in marble cinerary chests or urns. These rectangular boxes with pedimental lids (like miniature mausolea) or circular containers with conical covers (successors to Etruscan hut urns) were elaborately carved with decorative motifs and suitably inscribed to contain the ashes of Romans from all walks of life in the century and a half from Julius Caesar to Hadrian. They were placed in niches in the underground vaults or *columbaria* just outside the traditional limits of the city, and they were unearthed in considerable numbers from the Renaissance onwards. Collectors, like Sir John Soane and Isabella Stewart Gardner, with a taste for decorative and literary antiquities in surprising architectural settings found cinerary urns admirably suited to their creative aspirations. Thus, the visitor to Fenway Court finds a number of these marbles between the colonnettes and beside the benches in the cloisters between the central court with its major statuary and mosaic and the gardens outdoors.

The connoisseur visiting the Gardner Museum will always enjoy the Greek and Roman marbles for the pleasure of their settings, the way Mrs. Gardner intended they should be seen. The specialist in Greek sculpture and its ancient Roman survivals will doubtless find other equally interesting masterpieces beyond the examples discussed and illustrated in these pages. Among those to be noticed on a tour of the collections but not considered here are the Graeco-Roman marble throne from near Beneventum, the statue of Artemis or an Amazon after a famous figure of *c.* 400 to 375 BC (this Pentelic marble copy found at Tusculum) and the garland sarcophagus for a Roman child, a carving created in western Asia Minor *c.* 250 AD and exported to Rome shortly thereafter for sale to the family of the deceased. These three sculptures are in the central court (colour A, page 2).

The most famous statue at Fenway Court is probably the Gardner 'Peplophoros', a representation of a youthful goddess such as Persephone, made in the time of Julius Caesar or Augustus after an original of *c.* 455 BC (colour A). The smooth finish of the surfaces and the translucent qualities of the Greek island marble make this a very attractive modernisation of a bronze from the so-called 'Severe Style' which led to the golden age of Phidias and the Parthenon in Athens. The goddess, or perhaps a noble mortal, wears a high-girt Doric chiton with an ample overfold. The chiton is represented as sewed at the right side, where a long wavy seam with horizontal stitches has been carefully copied in marble from the bronze original. Mrs. Gardner's treasure of Greek female dignity was discovered in March 1901, on the site of the famous Gardens of Sallust, in the property of the Sisters of San Giuseppe between the Via Lucullo and the Via Sallustiana on the Pincian Hill. Mrs. Gardner never saw the statue in Boston. After her purchase of the find through Richard Norton it was a showpiece of the American Academy in Rome from 1901 until 1936, when the Italian government authorised its export.

Another statue of a draped female at Fenway Court was acquired at the same time, perhaps from a find in the same region of Rome, and is a late Hellenistic to early Roman imperial version of a Praxitelean funerary figure of *c.* 340 BC (No. 1). Again the goddess Persephone or a noble lady in very ideal form may have been represented. Also carved of marble from Paros or Naxos in the Aegean island chain which produced the finest stone for statuary in Antiquity, the woman is clothed in a long chiton covered by an ample himation, both arranged to suggest the contours and pose of the body beneath. Praxiteles was celebrated among ancient authors for his creation of beautiful women in the nude, chiefly the Aphrodite at Knidos for which the sculptor's mistress Phryne served as model, but he also fashioned statues of more modest females such as Artemis, her mother Leto, and her nieces the Muses. It was Praxitelean draped beauty (and the city of Kos across the water from Knidos owned a fully-clothed Aphrodite by the master) which appealed to Mrs. Gardner's tastes and standards in Greek sculpture. The Praxitelean goddess or lady of fashion brought to Boston at the outset of the Edwardian decade suited these aspirations to classical perfection.

1. Goddess (Persephone?) or Woman,
Greek, first century BC or AD,
after a work of *c.* 350 BC,
Greek island marble.
Height: 59½ inches.



2. Torso of Dionysos.
Graeco-Roman, Antonine period (140–190 AD).
marble.
Height: 36¼ inches.

Of the variety of figures of the Greek gods and heroes set about Fenway Court, the finest is a torso of Dionysos in the youthful, ideal traditions of the Hermes or satyr with the infant Dionysos after Praxiteles (No. 2). The god with his soft, relaxed physique leans against a vine-stump support, and there are the traces of a fillet, from a wreath, on the right shoulder. The use of the drill in defining the leaves and grapes suggests that this copy was carved in the Antonine period of the Roman Empire, between 140 to 190 AD. The most famous series of statues in this pose involving a Praxitelean youth leaning in exaggerated fashion against a tree was the Apollo Sauroktonos (Lizard-Slayer), known in numerous Graeco-Roman marble copies of a lost bronze by the master, Praxiteles could vary this pose for Apollo, for Nathaniel Hawthorne's *Marble Faun*, or for the Dionysos seen here.

A. 'Peplophoros', Graeco-Roman,
copy of a work of c. 455–450 BC.
marble.
Height (without plinth): 58¼ inches

3. Odysseus creeping forward during the Theft of the Palladium.
Graeco-Roman, *c.* 50 BC, in the style of 490 BC.
Pentelic marble.
Height 25¾ inches.

The most unusual, most surprising statue at Fenway Court has overtaken the Gardner 'Peplophoros' in art-historical popularity in recent years. This is the Pentelic marble figure of Odysseus creeping forward during the theft of the Palladium from Troy (No. 3). He is an Archaistic work, a Graeco-Roman carving of about 50 BC in the style of 490 BC or the end of the true age of Archaic Greek art. The figure's peculiar pose suggests that it could have been copied from a composition designed for the narrowing angle of the pediment of a late-Archaic Greek temple. The statue, like the 'Peplophoros', also once adorned the Gardens of Sallust in Rome, perhaps as part of a group with Diomedes (companion in the mythological adventure) in a garden *exedra*. Odysseus was found in September 1885, on the property of Giuseppe Spithoever (the famous Villa Spithoever, source of so many famous antiquities), and purchased by Mrs. Gardner through Richard Norton in 1898. Two great figures in the Risorgimento of Italian archaeology, R. Lanciani and C. L. Visconti, reported on the discovery, but Archaistic sculpture was not fashionable in the 1920s on up to the 1950s, and Odysseus was allowed to creep back into oblivion on a shelf at the back of the central court in Mrs. Gardner's palace. (For years his best view was only for those visiting the gentleman's washroom at Fenway Court.) Despite records of excavation and the blessings of Professor Lanciani, well-known in Mrs. Gardner's time on the lecture circuit in Boston, there were those who dubbed Odysseus 'The Billiard Player' and suggested he was a forgery in the taste and traditions of Dossena. In 1954 the late Vagn Poulsen of the Ny Carlsberg Glyptotek, Copenhagen, published a major rehabilitation, 'Odysseus in Boston', and since then the crafty old ruler of Ithaca with his characteristic conical cap has scrambled back into both more prominent view at Fenway Court and popular, illustrated literature about the Trojan Wars and their aftermath.

The cinerary urn well worth noting is the example carved in Pentelic marble *c.* 100 AD and inscribed by Publius Ciartius Alexander to his dearest brother Publius Ciartius Tasus (No. 4). The plaque with this fraternal recording is flanked by rams' heads from which hangs a garland. In the area above, Eros approaches a sleeping Psyche, while outside the garland at the lower left and right Eros watches the punishment of a third little love-god by Aphrodite, a motif reminiscent of Pompeian painting. This urn was found in a *columbarium* on the Via Ostiense behind S. Paolo fuori le Mura and purchased by Mrs. Gardner, again on the advice of Richard Norton, in 1901. Six other tombstones, wall-plaques, an altar, and a round, inscribed shaft or *cippus* were found with this *cinerarium*, in the same burial complex. They indicate the family comprised Greek freedmen from the Thracian or the Asia Minor side of the Propontis, that is the Sea of Marmara along the approaches to Byzantium. The encounter between Eros and the sleeping Psyche was a comforting notion that, although the body was reduced to ashes, the soul could be reawakened by love.

4. *Cinerarium* or Grave Altar.
Roman, first to second century AD.
Pentelic marble.
Height 30¾ inches.

In terms of antiquarian fame, marbles admired and copied in sketchbooks and paintings or sculptures from Renaissance times to the 1800s, the most important work of art in Mrs. Gardner's collection, and perhaps of its type throughout America, is the sarcophagus with satyrs and maenads gathering grapes (No. 5). This large, rectangular coffin of Pentelic marble with one long side and both ends elaborately carved and polished, the second long side left in a less finished state (because it stood against a wall in the funerary chamber), was exported from Athens to the area of Rome in the late Severan period, between *c.* 222 to 235 AD. The occupants of the monument are unknown, since the lid was lost or destroyed at some date before the age of Michelangelo and Raphael's pupils. The groups of revelling couples on all sides, combined with the type of lid found on other examples of this Attic imperial sarcophagus, suggest a husband and wife were shown on top, as if reclining at a symposium on an elaborate couch, perhaps attended by one or more of their children represented as Erotes holding bunches of grapes.

The art-historical diarist and *cicerone* of the mid-*Cinquecento*, Ulisse Aldroandi, reported that the Farnese-Gardner sarcophagus, as archaeologists now know it, came from Tivoli and was first to be seen in Rome in the Farnesina in the 1550s. For over a quarter of a millennium the monument ornamented the courtyard of the Palazzo Farnese in the heart of the city, passing finally to the Villa Sciarra. In 1898 it was purchased from the Sciarra collection, again through Richard Norton. The carving of the satyrs and maenads was especially suited to the artistic tastes of Mannerist and Baroque Rome, providing one of the most elegant examples of Greek imperial optic elongation to have survived from ancient times. The Farnese-Gardner sarcophagus can be considered one of the latest expressions of monumental pagan sculpture used for non-historical and decorative, funerary purposes. As such it makes a perfect transition through the sculptures of the Middle Ages at Fenway Court to the *Cinquecento* paintings with antiquarian flavour, like Titian's *Rape of Europa*, in the rooms upstairs.

5. Sarcophagus with Satyrs and Maenads gathering Grapes. Roman, Severan period (222–235 AD). Pentelic marble. Height: 41½ inches.

6. Satyrs and Maenads, detail of No. 5.

Above
7 Sarcophagus with Flying Erotes,
Roman, c. 230 AD,
crystalline Greek marble,
Height 20 inches

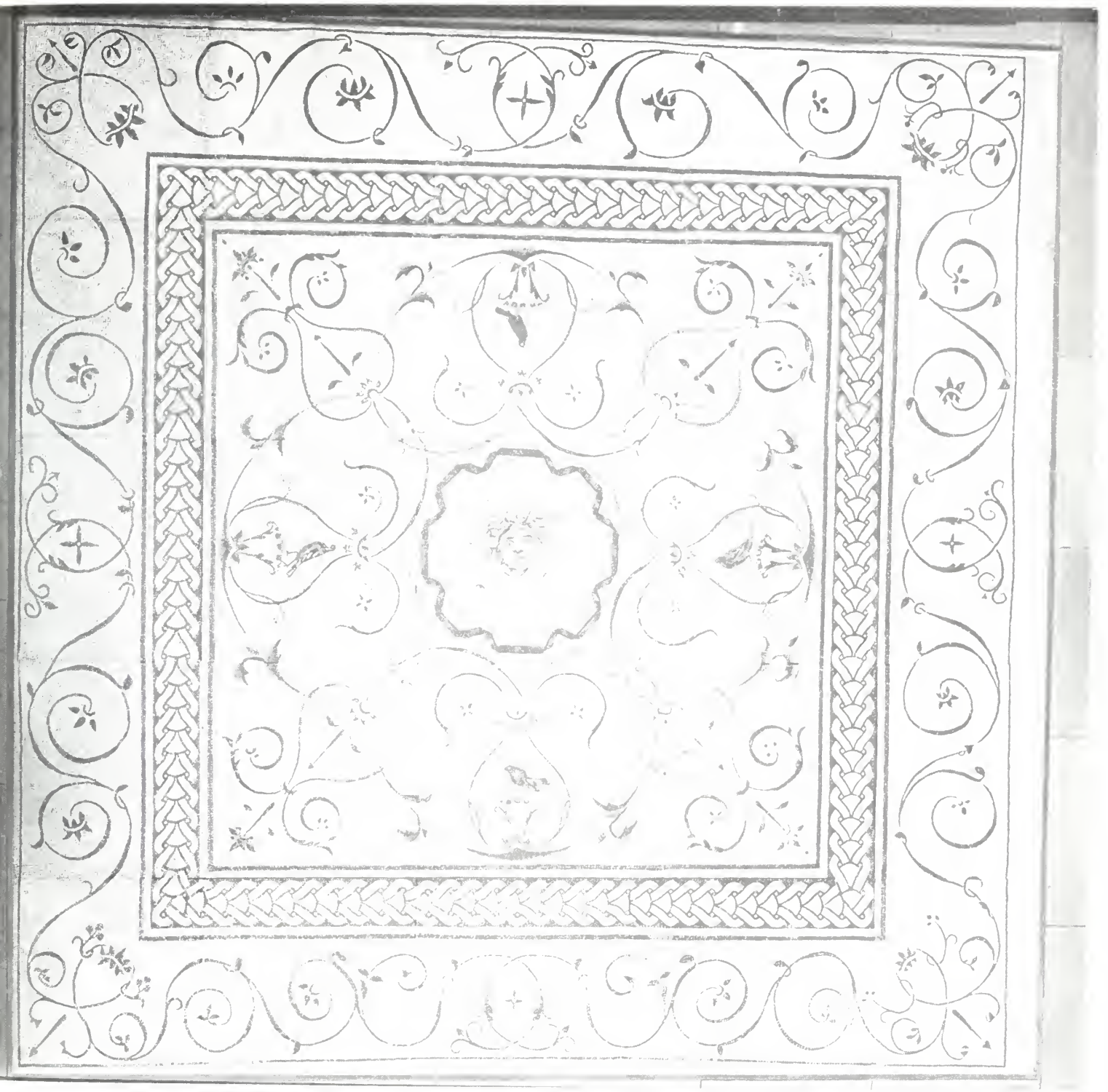
8 Herm Bust of a Greek Man of Affairs or Intellect,
Graeco-Roman, copy of a work of c. 320–280 BC,
Pentelic marble
Height 20⅝ inches

The sarcophagus with flying Erotes, a Roman work of about 230 AD or roughly contemporary with the bigger monument from the Farnese collection, is a much more modest carving in every respect (No. 7). By further contrast, its provenance is unrecorded. Such sarcophagi have come to be more appreciated in the past three or four decades, as Roman funerary symbolism of the last pagan century of the Empire has come to be catalogued and explored. The deceased, whose bust appears frontally in the shield in the centre, was a lady of fashion, wearing a tunic and cloak; her hair is in parallel combs and a net off the shoulders. The shield of immortality is supported on either side by flying Erotes. Two other Erotes hold attributes at the corners; an eagle supports the shield; and personifications of Earth and Ocean recline to the left and right, below. The total of four Erotes could be thought of as the four seasons regulating life on land and sea, while the eagle of apotheosis elevates the image of the deceased to a life or after-life of Olympian eternity above. Formalities of composition follow the traditions of Roman triumphal art, such as found in the historical and secondary, architectural reliefs of major arches, and the symbolism of multiple Erotes looks back to the decorative details of the cinerary urns so richly represented at Fenway Court.

Greek and Roman portraits are surprisingly few in Mrs. Gardner's collection. Such as they are they comprise mainly heads with necks and shoulders fashioned into quadrilateral bases, termed herms by the ancients after street-corner or wayside busts of Hermes. Two once-excellent Romans of the late Republic or early Empire have been set on terminal shafts to enrich a Renaissance garden and were once placed outdoors in similar fashion at the end of a vista at Fenway Court. By far the finest bust in the form of a herm is a Graeco-Roman copy of an ideal portrait of c. 320 to 280 BC (No. 8). Richard Norton arranged the purchase in 1901, the year of the herm's discovery near S. Saba on the Aventine. The Greek man of affairs or intellect must have graced the peristyle or garden of a Roman urban villa, since other historical or literary portraits have been found in this area. The subject is unknown, unidentified with certainty by modern critics. Vagn Poulsen and Gisela Richter debated the question in print and in lectures over two decades following the Second World War, the former favouring the Athenian fifth-century general Miltiades, and the latter, on the basis of epigraphic evidence, a herm of Miltiades in Ravenna from ancient Rome, was against this identification. Otherwise, the subject may be a philosopher, the likeness being close to those of Epicurus and Metrodorus, dominant intellects of the decades c. 300 or the early Hellenistic age from Greek Italy to India.

The impressive mosaic at Fenway Court was discovered at Montebello, eight miles north of Rome where the Via Tiberina joins the Via Flaminia, on the property of Cavaliere Alessandro Piacentini, and was purchased by Mrs. Gardner from the Roman antiquarians, Ditta Pio Marinangeli, in 1898 (No. 9). Andrew Oliver, Jr., then at the Metropolitan Museum of Art in New York, restudied the mosaic in connection with a companion in that institution and concluded that the delicate design in the tradition of the Pompeiian late second to third styles, that is c. 25 AD, was a Hadrianic revival of the early Julio-Claudian classicising composition. Brick stamps in the architectural setting showed the mosaic to have been laid on its floor in the reign of the Emperor Hadrian (117–138 AD). The building was the bathing establishment of a villa near that of Augustus' wife Livia at Primaporta, a comfortable distance from the early imperial capital. The head of Medusa dominates the centre, and various birds perch on foliate kraters at the cardinal points of a delicate system of scrolls within a heavy guilloche and fillet rectangle. Without lies the broad area of thin scroll work, the whole *ensemble* like earlier Romano-Campanian mural painting transferred to the Hadrianic floor. The technique was termed *opus vermiculatum*, with a pattern of coloured marbles in black, yellow, green and red on a background of white stone.

The saga of Mrs. Gardner's Greek and Roman antiquities can begin and end with this mosaic, for the marbles at Fenway Court were set, with considerable taste and thought, to be patterns in a larger scene. They form a picture of a band of Italophiles setting forth to create a Florentine or Roman collection of the nineteenth century (from Myron to Monticelli) in the newly-reclaimed Fens of Boston.



9. Mosaic floor pavement.
Roman, reign of Hadrian (117–138 AD).
mosaic.
Length: 16 feet 5 inches;
Width: 16 feet 3 inches.

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Photographs
Colour A: Herbert Vose.
No. 6: Lans Christensen;
Nos. 1–5, 7 and 8: Larry Webster;
No. 9: Joseph Pratt

Paintings in the Dutch Room

John Walsh, Jr.

Isabella Stewart Gardner Museum

Mrs. Gardner's Dutch Room has the place of honour it deserves, at the head of the double flight of stairs that rises from the garden court. Hung with green damask and floored with red tiles, beneath a sixteenth-century North Italian coffered ceiling, it contains an amazing miscellany of furniture of many periods and a dozen-and-a-half European paintings, mostly northern seventeenth century. These vary in quality, but the best have long enjoyed worldwide fame.

REMBRANDT dominates the Dutch Room. Rembrandt as a youth just achieving a reputation (colour C), and Rembrandt in the flush of his early success in Amsterdam (colour B, Nos. 1 and 4). Mrs. Gardner bought all four pictures from Colnaghi's between 1896 and 1900, the years of her most energetic and inspired collecting.

Rembrandt's *Self-portrait* in fancy dress of *c.* 1629 is the most imposing of his youthful self-portraits (colour C). After experimenting in the mirror with grimaces, smiles, and moody self-absorption, and having recorded his features in small, closely-cropped images in various media, Rembrandt took up a large panel and painted a grander, steadier presence. From his stock of props he drew a plumed velvet cap, a green-gray robe, and a finely woven neckcloth with subtle silver stripes. The artist also granted himself a splendid gold chain of the type he and other men in fancy dress wear so conspicuously in his pictures of the 1630s. Light falls in a pool on his face and shoulder with potent effect, but the penumbra is subtly varied in tone. Shadow masks the eyes, as it does in the earlier self-portraits in Amsterdam and Munich, seeming to veil whatever thoughts the eyes might otherwise permit us to divine, and the slightly raised eyebrows and parted lips give the face an alert, even expectant air.

When Rembrandt began painting portraits in Amsterdam in 1631, this novel combination of exquisite finish and dramatic conception made his reputation. The double-portrait of 1633 (colour B) must have satisfied the taste for meticulous detail nurtured by older Amsterdam painters such as Nicolaes Eliasz and Thomas de Keyser – the woman's embroidered stomacher is painted with breathtaking skill – but it would also have astonished the audience with its theatrical lighting and its air of expectancy. During the course of a recent cleaning it became evident that a good many changes of design lay under the surface; x-rays show that in between the parents Rembrandt first included a little boy brandishing a stick over his head (No. 5). If the forms on the floor were more legible in the x-ray we would probably know what Rembrandt intended; the dark shape at the left might be a dog, such as can be found in a number of Dutch family scenes, which the child might be threatening, playfully or not; or the child might be whipping a top, the toy that served in literature of Rembrandt's time as an emblem for the upbringing of

1. REMBRANDT HARMENSZ VAN RIJN. *Storm on the Sea of Galilee*, signed and dated 1633. 63 × 50 inches

2. SIMON DE VLIEGER. *Storm on the Sea of Galilee*. Kunstsammlung der Universität Göttingen

3. REMBRANDT HARMENSZ VAN RIJN. *The Obelisk at Halfweg*, etching. *Museum of Fine Arts, Boston.*

4. REMBRANDT HARMENSZ VAN RIJN. *The Obelisk*, signed and dated 1638, 21¾ × 28 inches.

5. Rembrandt Harmensz. van Rijn. *A Lady and Gentleman in Black*, x-ray detail.

children. In any event the carefully-calculated intervals of the finished picture are the result of a curious process of subtraction from a composition that originally had far more physical action, like his portrait of the *Shipbuilder and his Wife* (H.M. the Queen) of the same year.

If the double-portrait vibrates with inner activity, the other picture of 1633, the *Storm on the Sea of Galilee*, explodes with violent action (No. 1). Frightened disciples awaken Christ in the midst of a storm, while others try to reduce sail as their boat slams into a wave and takes a torrent of water aboard. Each of the men wears a vivid expression, whether struggling, imploring, cringing, trusting, or vomiting. This is the very strength of characterisation Constantijn Huygens praised in the *Judas returning the Thirty Pieces of Silver* of four years earlier (Normanby Collection, Mulgrave, Yorkshire), pointing to the appropriateness of gestures and expression in Rembrandt's highly dramatic history paintings. Rembrandt's colour is anything but violent – the pinks, greens and lemon yellows of the disciples' costumes strike an almost gay note.

Rembrandt's only marine painting was executed at a time when sea-painting was growing in popularity, given impetus by a second generation of specialists, particularly Jan Porcellis, Simon de Vlieger, and Bonaventura Peeters, whose work he knew – he owned six pictures by Porcellis. We need not imagine him actually observing storms at sea in order to paint this picture, but looking at other pictures: for the general composition, Maerten de Vos' engraving of fifty years earlier showing Jonah being thrown overboard, and for the wispy gray water, such paintings by Bonaventura Peeters as the *Storm* of 1632 in Prague (Narodni Galerie No. 4486). The ship is a strange pastiche of implausible parts convincingly painted, especially the stumpy single-masted rig, which twists powerfully to impart a great upward spiral to the composition. No pedantic realist, Rembrandt painted a bowsprit and then eliminated it, as one of many *pentimenti* shows. When Simon de Vlieger painted his version of the subject four years later (No. 2) he adopted Rembrandt's *mis-en-scène*, turned the ship bows-on, and studiously corrected Rembrandt's nautical lapses – but the result is far less powerful narrative drama.

The Obelisk is one of the most impressive of the small group of painted landscapes by Rembrandt (No. 4). Nearly all these pictures have an element of fantasy and many, like this one, show wholly imaginary landscapes summoned up by Rembrandt's powerful imagination out of impressions gathered from other men's art, especially Hercules Seghers'. He also observed nature, especially the play of light and shade induced by vast stormy skies, and occasionally included motifs from the Dutch countryside. Here a falconer and a rider move forward past a thick tangle of woods, legible at last after a recent cleaning. A vast valley stretches beyond them, cut by a river that flows from arched sluices outside a town in the background towards a bridge and a water mill in the foreground. On a rise above the river, stands a dramatically lit obelisk, a stupendous version of the monuments that were set up to serve as milestones in Rembrandt's Holland (No. 3). The traditional associations of obelisks with eternity may have played a part in Rembrandt's decision to include it; the effect is to enoble and historicise the landscape.

Between the two Rembrandts of 1633, in the centre of the wall, hangs Rubens' arresting portrait of the *Earl of Arundel* (No. 6), the collector whom Walpole called 'the father of *vertu* in England'. Arrayed as Earl Marshal of England, he wears armour and the small badge of the Order of the Garter, and holds the gold baton of his office. His head is one of Rubens' most commanding characterisations, alive with energy, yet calm with self-assurance. Though not depending on any single prototype of Titian, he evokes memories of such disparate works as the so-called *Ariosto* (National Gallery, London) and the three-quarter length portrait in armour of *Francesco I della Rovere* (Uffizi, Florence). Rubens pays tribute to his great predecessor as painter to the princes of Europe by adopting a Titianesque format and fluidly painted, luminous flesh-tones. Recent writers have been inclined to date the portrait after Rubens' return to Antwerp in 1630. A painted half-length version exists in the National Portrait Gallery, London, which is presumably earlier than the Gardner painting, and a splendid brush drawing for the whole composition is now in Williamstown (No. 7).

REMBRANDT HARMENSZ. VAN RIJN. *A Lady and Gentleman in Black*, signed and dated 1633. 51 × 42 inches.

c. Rembrandt Harmensz. van Rijn. *Self-portrait*, signed in monogram 'RHL', 35 × 29 inches.

6. PETER PAUL RUBENS. *Thomas Howard, Earl of Arundel*, 54 × 45 inche

?. Peter Paul Rubens.
Thomas Howard, Earl of Arundel,
Drawing.
Sterling and Francine Clark
Art Institute, Williamstown.

8. Anthony Van Dyck. *A Lady with a Rose*. 39 × 30½ inches.

The fine head and breastplate are substantially as Rubens painted them, but most of the highlights of the armour cannot be by him. They are exaggerated, clumsy and pedantic compared to the beautiful chain in this picture the suave treatment of light on similar armour in Rubens' portrait of Archduke Ferdinand of the same period (Ringling Museum, Sarasota). A recent examination revealed that the painting was extensively overpainted at a later date, very likely in the eighteenth or early nineteenth century. There are indications of Rubens' own summary blocking out of forms, for instance in Arundel's left elbow and in the column base. The helmet, feathers, curtain and table also may have been blocked out by Rubens (traces of white paint can still be seen under the dull blue mass of the feathers), but the portrait was left unfinished and worked up by another hand. In the most recent cleaning overpaint was not removed but its effect was made less assertive.

On an easel by the west windows hangs *The Concert* by Vermeer (colour D). The trio is pushed to the back of a spacious room, the foreground dominated by a large table that holds music and a viol. A heavy Oriental rug partly hides a *viola di gamba* on the floor. One woman sings, accompanied by a lute and clavichord; behind them, hanging at carefully calculated intervals, are a landscape and a scene of another threesome with a lute. The latter is very familiar – Dirck van Baburen's *Procuress* of 1622 which Vermeer evidently owned and which he painted in the background (differently framed) in several of his pictures. As music-making is often associated with love in Dutch paintings, and as houses of pleasure were evidently furnished with elegance and taste, it is tempting to see Vermeer's scene as a latter-day version of the trio treated more coarsely by Baburen, and all the more seductive for its extreme refinement.

The paint surface has suffered, and at some time in the past the blue skirt and the jacket of the singer became discoloured. Recent cleaning and restoration have done much to recover Vermeer's clarity and tonal balance.

Van Dyck's *A Lady with a Rose* (No. 8) was evidently painted in his last years. Although it does not rise to the artist's highest standard of execution, the portrait uses an attractive idea to good effect: the arms are folded in a manner reminiscent of Rubens' most personal portraits of women, *Susanna Lunden* (National Gallery, London) and *Isabella Brant* (Uffizi, Florence), while from the fingers of one hand dangles the rose that is so often the attribute of Van Dyck's English women, with its associations of love, beauty, and the brevity of both.

To these northern paintings, Mrs. Gardner added one Spanish picture in 1910, the life-size portrait of *A Doctor of Law* by Zurbaran (colour I). The young lawyer wears the academic costume of the University of Salamanca, a brown robe, a bright red hood, and a green cap; he looks out steadily without any very remarkable expression to challenge our curiosity about him. The face has the sure, smooth planes we associate with Zurbaran, while the hand on the chair back has the soft delicacy and broken surface of a hand by Velazquez. In fact the strong impact of Velazquez on this portrait, both in composition and technique, has been much discussed, and consensus places it very late in Zurbaran's career, 1658–1660.

D. Joannis Vermeer. *The Concert*, 27¾ × 24 inche

FRANCISCO DE ZURBARAN.
A Doctor of Law.
76¼ × 40½ inches.

9. HANS HOLBEIN. *Sir William Butts*, MD., 18 × 14¼ inches.

Mrs. Gardner fared better with seventeenth-century northern paintings than she did with earlier ones, and the walls of the Dutch Room carry several sixteenth-century works whose attributions have proved too optimistic. Not, however, Holbein's distinguished, and only, pair of husband-and-wife portraits, which hang there (Nos. 9 and 10). Sir William Butts, physician to Henry VIII, and his wife Lady Margaret are represented. Butts appears as the King's confidant in Shakespeare's Henry VIII (V, 2), in which he observes Cranmer reduced to the indignity of waiting for an audience before the Council, and reports it to the King. In the same year, 1543, Holbein also painted Butts in the Barber's Hall group portrait. A portrait of his son William Butts the Younger dating from that year has, by unrelated circumstances, also come to Boston (Museum of Fine Arts), although extensively repainted and reattributed to John Bettes. Holbein's portrait of Sir William is too worn to give more than a suggestion of its original strength and sympathy, but his wife's has fared better. The only surviving portrait of an older woman by Holbein, it shows the artist's customary largeness of design and fineness of modelling and detail.

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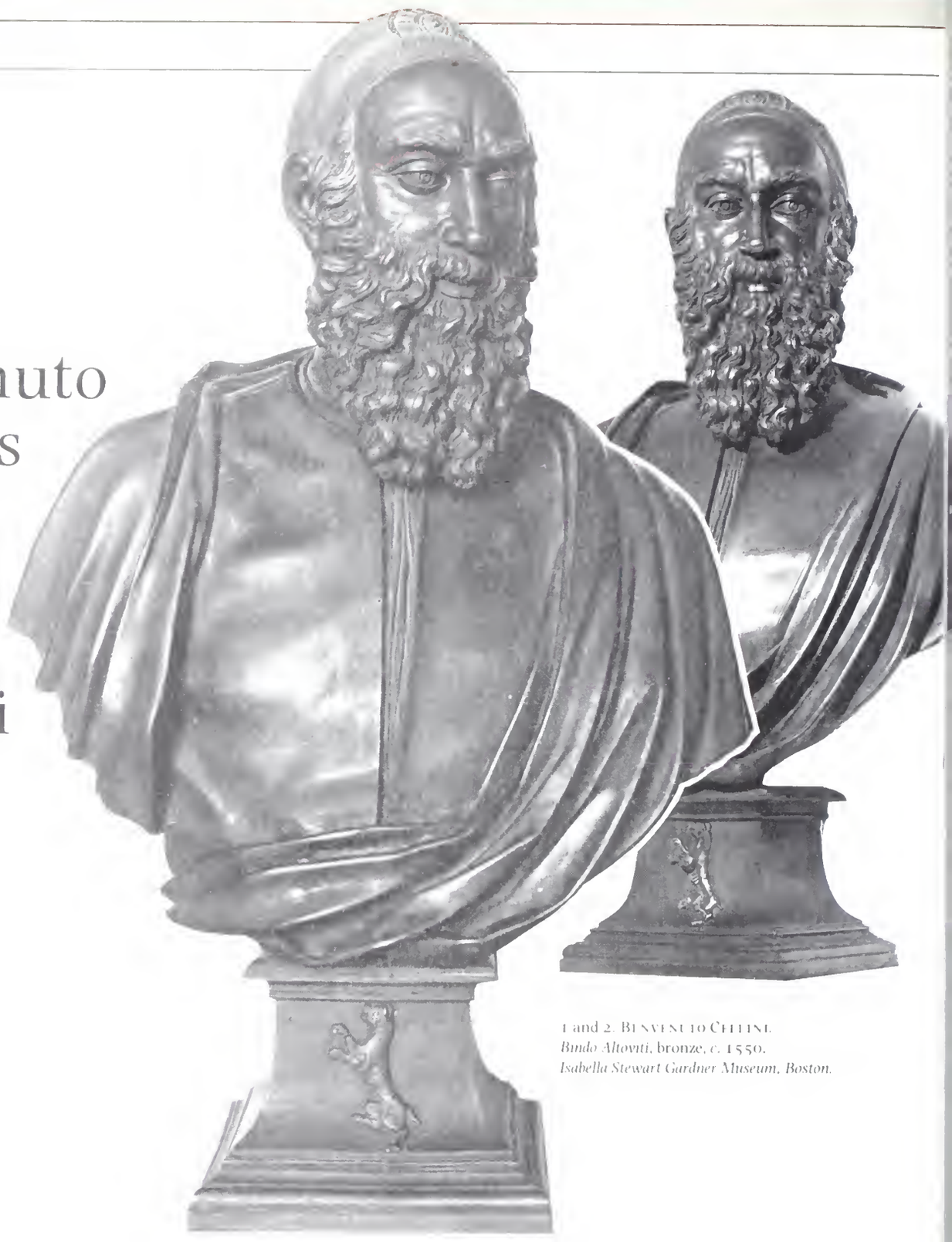
I am indebted to Gabrielle Kopelman, conservator of paintings at the Museum, for information about the treatment of the paintings and many valuable suggestions, and to Egbert Haverkamp-Begemann for advice.

Photographs.
Colour B–E, Nos. 6, 9 and 10: Herbert Vose;
Colour A, Nos. 1 and 8: Joseph Pratt

10. HANS HOLBEIN. *Lady Butts*, 18 × 14½ inches.

ANNO ÆTATIS
SVÆ - LVII

Benvenuto Cellini's bronze bust of Bindo Altoviti



1 and 2. Benvenuto Cellini.
Bindo Altoviti, bronze, *c.* 1550.
Isabella Stewart Gardner Museum, Boston.

Trained as a goldsmith in Florence, Benvenuto Cellini (1500–1571) worked in Rome from 1519 until 1540, with visits to Florence, Venice and France. Seals, medals, cap-badges and jewels for noblemen and prelates were his speciality: like most of his generation, he was influenced by Michelangelo, but tended towards Mannerist elaboration of detail. From 1540–1545 he was employed by Francis I of France and extended his range into sculpture on a large scale. Cellini's masterpiece as a goldsmith was a salt cellar (Kunsthistorisches Museum, Vienna) begun in Italy and finished for Francis I. It is the epitome of a Mannerist work of art: intricate in design, complex in theme, and brilliant in technique. Under suspicion of embezzlement, Cellini returned to Florence and executed for Cosimo I de' Medici a bronze statue of *Perseus and Medusa* for the Piazza della Signoria, unveiled in 1554. At the same time he produced a colossal bust in bronze of Cosimo, originally parcel-gilt and enamelled, which is the most dynamic portrait of the century. By 1560, Cellini's popularity was waning and he turned to writing – his 'Autobiography' (1558–1562) and 'Treatises on Goldsmithing and Sculpture' (1565) – owing to which we are better informed about him and his art than about any other Renaissance artist.

'I had conducted my affairs so badly with Bindo Altoviti, what with losing my bronze bust and giving him my money for life, that I was left without any illusions as to what the faith of a merchant was worth: and it was in a very depressed mood that I went back to Florence.'[1]

Such is the bitterness with which Cellini describes in his 'Autobiography' the outcome of his commission to produce the portrait bust of Bindo Altoviti, now in the Isabella Stewart Gardner Museum (Nos. 1–4).[2] This is a portrait of which, according to Cellini, Michelangelo said when visiting Palazzo Altoviti: 'that bust pleases me as much and rather more than the antiques [the Graeco-Roman busts in Bindo's collection], although there are some excellent ones among them' – high praise from an artist who had scant respect for portraiture as an art.

Elsewhere, Cellini indicates that he had deposited twelve hundred gold crowns with Altoviti as an investment, on which he was to receive interest: 'This was the reason for beginning his bust', he writes, continuing 'when Bindo saw the wax model he sent me fifty gold crowns . . . but I did not want to accept the money and sent it back to him . . .'. For some reason their relationship subsequently deteriorated and Cellini sums up the business side of the episode 'All the same, we settled the matter very briefly: I sacrificed my work on the bust, and the bronze that went into it, and we arranged that he should retain my money at fifteen per cent for the rest of my natural life'.[3] At this period Cellini was involved in another deal with the banker to which he does not allude in the 'Autobiography', but which may have contributed to his malice. He had to deposit a precious piece of metalwork with Bindo as security for a loan of two hundred gold *scudi*, which he needed for running expenses in casting the *Perseus*: it was finally redeemed from Bindo by Cosimo I.[4] Bindo's precarious situation as an overt opponent of the Medici may also have embarrassed Cellini, who depended for his livelihood on the goodwill of Cosimo I. By the time Cellini was writing the 'Autobiography', Bindo had been publicly disgraced in Florence and had died, and it may have seemed expedient to minimise their relationship, for fear of Medicean reprisals.

It is regrettable that patron and artist should have fallen out over money, when the bust, which apparently played only a peripheral part in the affair, turned out to be one of Cellini's masterpieces. The portrait gives a vivid impression of a powerful and irascible human being, and one who was evidently more than a match for the ebullient Cellini who, after being worsted on the financial side, could only take his revenge in the spiteful aside quoted here.

The bust remained as an heirloom in the *scrittoio* of the Altoviti Palace in Rome, until its demolition in 1888. It was then removed by the family to another house in Rome 'near Monte Giordano' and offered to the Italian Ministry of Education.[5] Soon afterwards it was shown to Edward Perry Warren, who offered it as a potential purchase to the Director of the Museum of Fine Arts, Boston, only to have it turned down.[6] He then showed it to Richard Norton, a *protegé* of Mrs. Gardner, and the idea of purchase (apparently through Colnaghi's) was finally taken up by their mutual friend Bernard Berenson, who wrote an enthusiastic letter on 6 July 1898 to Mrs. Gardner:

But this time I have to tell you of a matter of unparalleled importance – a matter that at least equals your 'Europa'. You know of course, all about the great Florentine banker and protector of the arts in the age of Leo X, Bindo Altoviti. In his earlier years he was painted by Raphael. Later on when he was in the prime of his vigorous manhood, Benvenuto Cellini made a bust of him in bronze . . . Well by a singular and fortunate combination of things, I am able to offer you this prize. Pray believe that it has taken all my skill to achieve this, and even now it is only a strong hope, not an absolute certainty. The Rotschilds [sic] and many others are after it, and odd as it will sound to you, if they buy it they will pay several thousand pounds more than the price at which I can get it for you. This price will not be less than £9000, and not more than £11000 – at least, I hope. I am sending you photographs to give you some notion of what the bust is like. There is no time to be lost. If you will have it, wire at once: Berenson. Baring Brothers, London.
BERENSON.

Berenson followed this up three days later, on 9 July with:

Be sure you do not delay about the Cellini. If I succeed in getting it at all, it will be the greatest of all possible triumphs.

In letters of 26 and 27 July appear further references to the protracted negotiations. Mrs. Gardner replied to these *demarches* on 30 August 1898, trying to hold Berenson to the lower price that he had quoted:

You said originally that perhaps the Cellini might be bought for £9000 – & in your last you said you hoped to get it for £11,000 Dear, dear! If you only knew what those £2000 extra pounds meant to me!

This evoked a sharp response on 11 September:

Surely you misread me about the Cellini. In my first letter I told you that I could not hope to get it for less than nine, and that I hoped not to have to pay more than eleven thousand pounds. When I wrote to you again that the affair could not be settled at once, I added, to assure you that the difficulty was not over the bargain, that it would not cost over £10,000. But when? You must be patient. There are endless difficulties to overcome, owing to endless multiple ownership.

However, by the end of the month Berenson was able to write (29 September):

The Cellini business was also settled today. It is yours for £10,000 about half the price that could be got for it.

Some three weeks later his tone of relief turned to one of self-congratulation (18 October):

The Cellini – perhaps the very greatest piece I have got for you – will, in a day or two, be delivered, according to the instructions you gave in July, to Fernand Robert [Mrs. Gardner's shipper in Paris].

Berenson must have heaved a sigh of relief when he heard that *Bindo Altoviti* had finally put to sea on the good ship *Ivernia*, out of Liverpool on 5 November 1901, bound for Boston.

Left and right.
3 and 4. Benvenuto Cellini.
Bust of Bindo Altoviti.

CELLINI first mentions the bust of *Bindo Altoviti* immediately after his dramatic description of the casting in bronze of the statue of *Perseus* for the Piazza della Signoria, on which he had been working for Cosimo I since 1545.[7] He gives a clue as to the approximate dates of both sculptures by placing them in 'the first years of Pope Julius del Monte' (Julius III, reigned 1550–1555). The next datable event in the 'Autobiography' is the outbreak of war with Siena, which occurred late in 1553. The modelling in wax and casting in bronze of the Altoviti bust must therefore have taken place between about 1550 and 1553. This means that it is not Cellini's earliest foray into the field of portraiture, for his bust of Cosimo I now in the Bargello, Florence, was completed by February 1547. Admittedly, further portrait busts by

5 and 6. UNIDENTIFIED ITALIAN MEDALLIST
Bindo Altoviti; reverse, *Fortitude*,
bronze, *c.* 1550
British Museum, London

Cellini are recorded, for example others of the Grand Duke and of his wife, Eleonora of Toledo, but they are not precisely datable and have disappeared.

The bust is slightly over life-size and the base, which is separately cast, is decorated with the Altoviti device of a rampant wolf (*cf.* No. 9).[8] Bindo is shown wearing a peculiar cap which may have had some significance, in indicating a particular papal office, his status as a banker, or his position of Florentine Consul.[9] The rest of Bindo's attire is subdued enough: a plain jerkin without buttons, worn open over a pleated shirt, with a thick cloak thrown round the shoulders and draped across the stomach, disguising the truncation of the bust, and giving it an asymmetrical outline. The severely rectangular architecture of the base serves as a foil for the implied movement of the sitter, whose left shoulder is drawn back, as though he were turning, and whose head is turned almost forty-five degrees in the same direction and inclined slightly forward. Evidently the bust was designed to be set above eye-level, probably in one of the niches in the upper lunettes of the wall of Bindo's study (*cf.* No. 13). This would correspond with Michelangelo's reported criticism of the lighting: 'If those windows were above instead of beneath, the whole collection would show to greater advantage, and your portrait, placed among so many masterpieces, would hold its own with credit'. It may even be that the turn of the head was contrived to suit the layout of the room, so that its cool gaze met a visitor as he entered.

There also exists a medal with a profile portrait of Bindo which is similar to the corresponding view of the bust (Nos. 4 and 5).[10] On the reverse is a female figure in flowing robes embracing a column (No. 6), which is presumably an allegory of *Fortitude*, alluding to Bindo's forthright opposition to the Medici and support of the Florentine Republicans in exile. The modelling of the medal bespeaks a master in the craft, but his identity is uncertain. Cellini himself would be the obvious candidate, but he does not mention the medal in his 'Autobiography', nor does it appear in the posthumous inventory of his studio effects, and this has led historians to pass him by. However, he had cut two or three seals for the Board of Works of St. Peter's in 1531 and received payment through the Altoviti bank, so Bindo must have been aware of his capacities in that direction.[11] Other candidates such as Michelangelo, Leone Leoni and Domenico Poggini have been proposed, on various historical or stylistic grounds, but in the present state of knowledge none seems clearly preferable to Cellini. The latter may have passed the medal over in his 'Autobiography' as being of slight importance. Alternatively, it may have been produced by one of the expert craftsmen employed at the papal mint who based the likeness on Cellini's bust.[12]

BINDO ALTOVITI was one of the richest bankers and most powerful papal officials during the first half of the sixteenth century.[13] He was born, spent most of his life, and died in Rome (1491–1557). Bindo's father Antonio (1453–1507) had built up a fortune in banking, moving from Florence to Rome, marrying in 1487 Lionora di Clarenza Cibo (No. 7), a niece of Pope Innocent VIII, whereby (apart from a handsome dowry) he obtained the office of Papal Treasurer. At the tender age of sixteen Bindo succeeded his father and took on the management of the family business, which he ran with great success. In 1529 Bindo was appointed Commissary General of Taxation to the Holy See, he enjoyed the salt monopoly for the Marches and Spoleto; and he managed the account of the *Fabbrica*, or Board of Works, of St. Peter's, which was in the midst of reconstruction. Among his most distinguished foreign clients were Charles, Duke of Savoy, and Henri II of France, to whom he lent vast sums. The Altoviti bank was used by Cellini for loans and investments, and frequently, though by no means exclusively, by Michelangelo, between 1511 and 1549, for the transfer of funds to relatives in Florence.[14]

Bindo followed the internal politics of Florence with all the fervour of an expatriate, viewing the Medici rise to despotic power with suspicion, and later, enmity. During the reign of the Medici Pope Clement VII, probably in order not to compromise his favoured position in the financial system of the Vatican, he accepted honours bestowed by Duke Alessandro – nomination as a member of the Council of Two Hundred when it was instituted in 1532; and as 'Consul of the Florentine People' in Rome. Even so, he congratulated and gave financial assistance to Lorenzino, the 'Florentine Brutus', when he assassinated Alessandro in 1537. Alessandro's successor, Cosimo I, at first concealed his distrust, confirming Bindo as Consul in Rome and later, in 1546, making him a Senator of Florence. However, with the death of Altoviti's papal protector, Paul III Farnese, in 1550, Cosimo revealed his hostility: he registered a formal accusation of slander against Bindo with the new Pope, Julius III. The Pope refused to take action against his financier and therefore Cosimo continued to prevent the installation of Bindo's son, Antonio, who had been nominated Archbishop of Florence several years earlier (1548). Bindo retaliated by financing eight companies of troops to be led by his other son, Giovanni Battista, on the side of the anti-Medicean exiles from Florence. They unsuccessfully attempted to relieve Siena, which was being besieged by Cosimo's forces. Their subsequent defeat led to the confiscation of Altoviti property in Florence, to the value of fifty thousand *scudi*. Nothing daunted, Altoviti redoubled his support to the Florentine exiles and gained an alliance for them with Henri II of France, by lending him in 1556 three hundred thousand *scudi*. Bindo died in Rome on 22 January 1557, still hoping, in vain, for the liberation of Florence; he was buried in the church of Trinita dei Monti.

7 Style of NICCOLÒ FIORENTINO
Lionora Altoviti, bronze, unface, *c.* 1487
British Museum, London

DESPITE all his preoccupations Bindo was a life-long patron of the visual arts, employing Benedetto da Rovezzano, Jacopo Sansovino, Raphael, Francesco Salviati, and Giorgio Vasari, as well as Cellini. He was a personal friend of Michelangelo – also an expatriate and adversary of the Medici Dukes – who gave him the original cartoon for his fresco of the *Drunkenness of Noah* on the ceiling of the Sistine Chapel and drew a *Venus* for him to have painted by Vasari. Bindo is mentioned frequently in Vasari's 'Lives of the Artists', partly no doubt out of gratitude for his lavish patronage of the author in his role of painter: his commissions ranged from portraiture to altarpieces and decorative fresco cycles, while architectural and sculptural projects are also recorded from his earliest youth onwards.

With the death of his father late in 1507 Bindo found himself heir to a great fortune and a position of respect both in Rome and Florence. His father's ornate tomb in the family church of Santi Apostoli in Florence was commissioned by Bindo's uncle, Oddo, from Benedetto da Rovezzano (*c.* 1474–*c.* 1554) (No. 8). The same sculptor redesigned Oddo's residence adjoining the church, of which he was prior, and carved a fine portal with the coat-of-arms above: Vasari remarks on the brilliant undercutting of the rampant wolf (No. 9). These commissions brought Benedetto to Bindo's attention, for Vasari relates that he carved in sandstone an expensive fireplace and an elaborate basin for washing the hands (*acquaio*) in Bindo's house, the architectural frameworks of which were designed by the young Jacopo Sansovino (1485–1570). The house was on the site of Palazzo Corsini in Parione and was confiscated in 1555 by the Medici.[15] It was later demolished and Jacopo's sculptural contributions have not been traced. However, the fireplace must have resembled that made just previously for Pier Francesco Borgherini, which is now in the Bargello.[16] It was decorated with a frieze carved in relief by Jacopo showing *Vulcan and other gods*, while two shield-bearing boys (*putti*) flanked the mantel-shelf. Vasari goes on to relate that Jacopo gave Bindo the original model for his statue of *Saint James* (1511–1513) for Florence Cathedral, which suggests that they were on friendly terms and that Bindo was a collector of sketch-models at an early date, when this was by no means common.

Although Vasari informs us of the sculptures which are lost, he gives no positive information about what must have been the earliest of Bindo's commissions to painters, beyond listing them as works by Raphael. A portrait of *Bindo as a young man* (No. 10), he does not seem to have remembered very well, merely noting that it was regarded as 'stupendissimo'.[17] This is an enigmatic painting, with an extraordinary later history. It descended in the Altoviti family as an heirloom until the late eighteenth century, when connoisseurs decided that it

8. BENEDETTO DA ROVEZZANO
Tomb of Antonio and Oddo Altoviti, marble.
Santi Apostoli, Florence
Photograph: Alinari

9. BENEDETTO DA ROVEZZANO
Altoviti coat-of-arms,
marble, *c.* 1500
Priory of Santi Apostoli, Florence

represented not Bindo, but Raphael himself, whereupon the Altoviti sold it as having no further relevance to the family to the future Ludwig I of Bavaria (1808). Ludwig passed it to the Alte Pinakothek, Munich, whence it was eventually sold to Samuel H. Kress in 1936 and is now in the National Gallery of Art, Washington, DC.

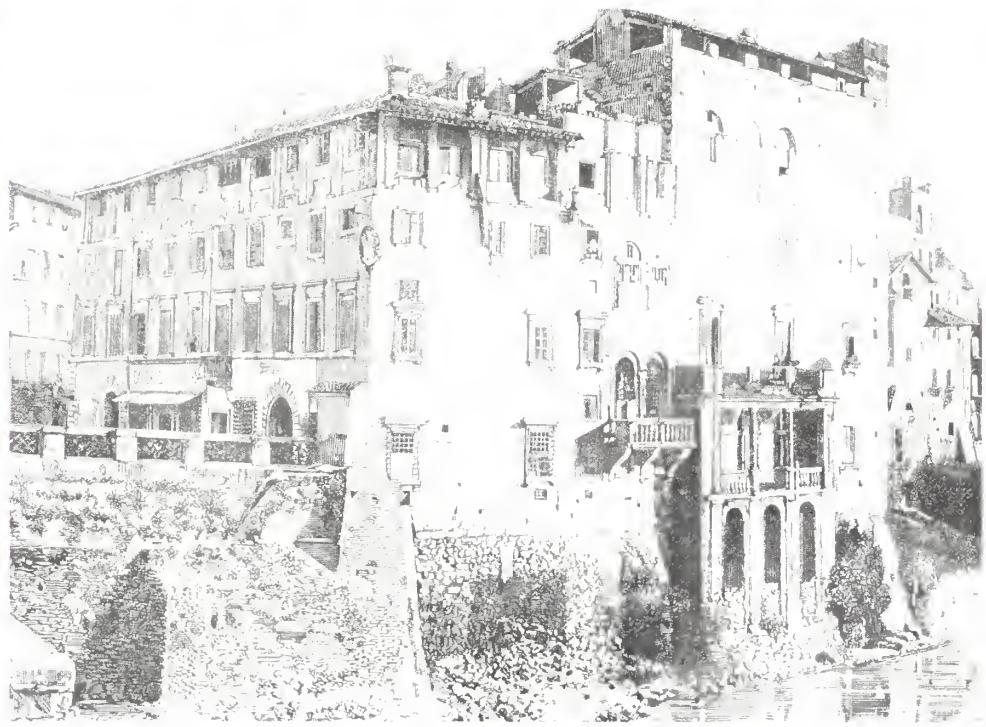
The traditional identity of the subject as Bindo is no longer doubted – for the blond hair is completely at variance with the accepted portraits of Raphael, which show him to have

Left.
10. RAPHAEL.
Bindo Altoviti, oil on panel, c. 1515.
Samuel H. Kress Collection,
National Gallery of Art,
Washington, DC.

11. RAPHAEL AND SCHOOL.
The Madonna dell'Impannata, oil on panel, c. 1515.
Galleria Palatina, Pitti Palace, Florence

had dark hair – but the authorship and date of this ravishing portrait are uncertain. Giulio Romano, Raphael's principal assistant, has been a favoured candidate until recently, with a date varying between 1516 (Freedberg) and 1520 or so (Hartt).[18] The age of individuals, especially in a distant epoch, is notoriously difficult to judge from paintings, but it would be surprising if in the portrait Bindo were as old as thirty, which the later dating would predicate. An earlier dating would be consistent with Bindo's inheritance of enormous wealth and prestige at the age of sixteen in 1507. Furthermore, his exalted papal office would have brought him into contact with Raphael, who was employed in the Vatican throughout the second decade of the sixteenth century. Re-painting may have annulled some of the stylistic finesses which one would expect in an autograph portrait by Raphael, but the circumstantial evidence should weigh heavily in any consideration of the probable authorship and date. It is interesting to note that Freedberg now admits that Raphael may have painted the portrait.[19]

Equally frustrating is the lack of substantial evidence in Vasari's purple passage about the *Madonna dell' Impannata* (Pitti Palace, Florence), which he believed to be by Raphael (No. 11).[20] The picture may have been among the Altoviti property in Florence that was sequestrated by Cosimo I in the 1550s, possibly from a private chapel in Bindo's palace. In any case, by 1568 it appeared as the altarpiece 'in the chapel of the new apartments' in Vasari's redecoration of the interior of the Palazzo Vecchio, almost as though it were a trophy of Cosimo's victory over Altoviti. This explains Vasari's enthusiastic and detailed description, and his tactful silence about its origin and exact provenance. Although there is general agreement over a dating in the middle of the second decade, no such unanimity as to authorship exists, and every conceivable permutation within the well-populated artistic workshop of Raphael has been suggested. Again, the patron's circumstances imply that 'nothing but the best' would have been good enough, and the personal intervention of Raphael should not be discounted.



Right.
12. ANONYMOUS.
Palazzo Altoviti, near Ponte Sant'Angelo, Rome, engraving from 'Archivio Storico dell'Arte', 1, 1888.

Bindo's most ambitious project was the erection of a palace on the site of three mediaeval houses bought by his father just opposite the city end of Ponte Sant' Angelo in Rome. He began the renovation in 1514, according to an inscription which was formerly set in the wall of a small courtyard just inside the gate:[21]

BINDUS ANTONII DI
ALTOVITIS NOBILIS ET
MERCATOR FLORENTINUS
DOMUM AB EJUS GENITORE
EMPTAM RESTAURAVIT
ANNO D MDXIIII
REGNTE LEONE X POT. MAX
PONTIFICATUS SUI ANNO I.

He later purchased two smaller properties so that he could extend his façade to the river bank. He was then able to construct an open *loggia* with three bays over-looking the Tiber (No. 12), which survived until the whole palace was demolished in 1888 to make way for a road along the bank, 'Lungotevere d'Altoviti'.

Bindo commissioned Francesco Salviati to fresco the arms of the newly-elected Farnese Pope, Paul III, over the main portal in 1534; unfortunately this weathered away long before the palace was demolished.[22]

13 and 14. GIORGIO VASARI.
Triumph of Ceres, fresco on ceiling of Bindo's study, Palazzo Altoviti, 1553.
Museo di Palazzo Venezia, Rome.

The finest room in the palace was a study (*scrittoio*) adjoining the open *loggia*. It was rectangular and had a coved ceiling, with three windows on the long side overlooking the river and giving a commanding view of Castel Sant' Angelo and St. Peter's. In July 1553, Vasari was commissioned to decorate the ceiling with a cycle of frescoes,[23] and an antechamber with four large oil paintings showing the *Four Seasons*. Portions of the frescoes were saved when the palace was demolished and are now installed in Palazzo Venezia (No. 13): in a central oval is the *Triumph of Ceres* (No. 14), a theme proposed by the humanist Annibale Caro, and related to a slightly earlier treatment by Vasari for the Villa Giulia, which is known from surviving drawings (Uffizi; Louvre). The rivers *Tiber* and *Arno* in rectangular frames flanked the *Ceres*, while in ovals or hexagons on the pendentives of the vault, Vasari painted the *Labours of the Months*. These figurative representations were framed with characteristically elaborate architectural details, interspersed with fashionable grotesques, *all' antica*. The theme of the seasons, the months and the harvest was appropriate to Bindo in his capacity as tax-collector and administrator of many of the papal monopolies.

In oval niches hollowed out in the lunettes below the ceiling were busts or statuettes, both ancient and modern. The Altoviti owned a large collection of Roman statuary, which had been discovered at Hadrian's Villa, Tivoli, which lay on their country estates. When the palace was demolished in 1888 two Renaissance busts were still *in situ*, apparently representing Bindo's son Giovanni Battista (died 1590) and his wife, Clarice Ridolfi (*cf.* No. 13), while in a niche opposite the *loggia* was a marble statuette of a *putto* breaking a yoke, which must refer to Bindo's anti-Medicean politics. Cellini's bust of Bindo probably stood in one of the niches.

Bindo had met Vasari a decade earlier and had 'launched' him as a fashionable painter in Florence with a commission in 1540 for the altarpiece of his personal chapel in Santi Apostoli, an *Allegory of the Immaculate Conception* (No. 15). This was the first representation of a Counter-Reformation dogma that was later proclaimed at the Council of Trent.[24] Vasari was paid three hundred *scudi*, a tidy sum, on 4 September 1541 and was commissioned to paint a reduced copy for Bindo's palace in Rome (now in the Uffizi Gallery, Florence).[25] The painter actually went to Rome in autumn 1542 and became a friend of Bindo. He was commissioned to paint a *Deposition*,[26] and in the following year he painted in oils a *Venus and Cupid* (lost) for Bindo from a design by Michelangelo.[27] In the same campaign as the *scrittoio* for the town palace, Vasari frescoed a *loggia* in Bindo's country villa at Prati di Castello on the Tiber outside Rome (destroyed 1849). Bindo's irrepressible business acumen comes through in a disgruntled note against an entry in Vasari's account-book for 3 July 1553: his patron demanded that the fee of one hundred *scudi* 'should remain his, as I had used his house for my accommodation for one year'. Nevertheless, Vasari continued to serve Bindo, completing the frescoes in the town palace a year or so later, and thus providing a fitting environment for Cellini's powerful bust of their patron.

15 GIORGIO VASARI
Allegory of the Immaculate Conception
Santi Apostoli, Florence
Photograph: Alinari

Bindo's lavish patronage of the artist was a reflection of his great wealth and it is appropriate that the portrait by which one remembers him was initially envisaged as part of a funerary deal. Cellini might not have been so disappointed had he known the high price at which Mrs. Gardner would one day secure the bust from the Altoviti or the words that would be written by Berenson in recommending the purchase: 'There is in existence no sculptured portrait to be put anywhere near it'

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NOTES

1 G. Bull, 'The Autobiography of Benvenuto Cellini', Harmondsworth, 1956, p. 352. All quotations below are from this edition.

2 C. Vermeule, W. Cahn, and R. Hadley, 'Sculpture in the Isabella Stewart Gardner Museum', Boston, 1977, no. 151.

3 Cellini's accuracy is attested by documents of 20 April and 1 May 1552 in the Bibliotheca Riccardiana, Florence. *Cf.* H. Plon, 'Benvenuto Cellini ...', Paris, 1883, p. 221, n. 1.

4 The so-called 'Chalice of Pope Clement VII', which was never completed. Plon, *op. cit.*, pp. 162–165.

5 *Cf. L'Arte*, 1899, p. 120. The Ministry did not offer a high enough price to keep the bust in Italy.

6 This information and the following correspondence are drawn from the files of the Gardner Museum. F. P. Warren was involved in building up the classical collections at the Museum of Fine Arts, Boston.

7 E. Camesasca, 'Tutta l'Opera del Cellini', Milan, 1955; J. Pope-Hennessy, 'Italian High Renaissance and Baroque Sculpture', 2 edition 1970, Charles Avery, 'Florentine Renaissance Sculpture', London–New York, 1970, pp. 201–210. C. R. Ashbee, 'The Treatises of Benvenuto Cellini on Goldsmithing and Sculpture', London 1898 (reprinted by Dover Publications, New York, 1967).

8 Height (without base) 34 inches (86.4 cm.). The Altoviti coat of arms is '*Sable*, a wolf rampant, *argent*, armed and langued *gules*'. C. A. Marquand, 'Della Robbia Heraldry', Princeton, 1919.

9 Mrs. Stella Mary Newton kindly informs me that the cap is made by the 'sprang' process and is of a type which originated in Germany or Switzerland early in the century and which was popular in northern Europe for at least a generation, appearing in paintings by, for example, Dürer (*Adoration of the Trinity*, Vienna, 1511) and Holbein (fresco, Basle, 1522). The spread of the fashion to Italy is attested by a painting of a *Warrior* by Piero di Cosimo (c. 1518). One of the officials kneeling behind the Swiss Guards and looking directly at the spectator in Raphael's fresco of the *Mass of Bolsena* (1512) wears a similar cap which suggests that it may have a papal connotation. Mrs. Newton believes that the type of cap went out of fashion after about 1525, and interprets the fact that Bindo wears one as late as 1550 as indicating that it may have survived as part of official or academic dress (letter, 11 February 1978).

10 D. Moreni, 'Illustrazione storico-critica di una rarissima medaglia rappresentante Bindo Altoviti, opera di Michel Angiolo Buonarotti', Florence, 1824. H. Plon, *op. cit.*, p. 336. A. Armand, 'Les Medailleurs italiens', Paris 1883–1887, I, p. 149, no. 14. Examples of this rare medal are known in the former Armand collection, Museo Nazionale del Bargello, Medaglhere Mediceo, and the Department of Coins and Medals, British Museum (ex-King George III collection; Italian sixteenth-century medals, no. 197).

11 H. Plon, *op. cit.*, p. 193.

12 H. Plon, *op. cit.*, pp. 393–396.

13 L. Passerini, 'Genealogia e storia della famiglia Altoviti', Florence, 1871, pp. 51–52; 54–59 and *passim*. C. Bellomi, 'Un banchiere del Rinascimento', Rome, 1935. A. Stella, s.v. Altoviti, Bindo in 'Dizionario Biografico degli Italiani', II, Rome, 1960, pp. 574–575. I have drawn on all these sources for the following discursive account, and will not cite individual references.

14 E. H. Ramsden, 'The Letters of Michelangelo ...', London, 1963, I, esp. p. 231.

15 I. Ginori, 'I Palazzi di Firenze nella Storia e nell'Arte', Florence, 1972, I, p. 147. Hitherto, other authors believed that Bindo inhabited the Priory of Santi Apostoli with the celebrated coat-of-arms on its façade.

16 I. B. Supino, 'Catalogo del Reale Museo Nazionale di Firenze', Rome, 1898, pp. 54–55, no. 112.

17 E. Camesasca, 'All the paintings of Raphael', London, 1963, plate 152 and note. 'National Gallery of Art, Preliminary Catalogue of Paintings and Sculpture', Washington, DC, 1941, p. 163.

18 S. J. Freedberg, 'Painting of the High Renaissance in Rome and Florence', Cambridge (Mass.), 1961, p. 338; F. Hartt, 'Giulio Romano', Yale, 1958, p. 51. J. Shearman, 'Andrea del Sarto', Oxford, 1965, p. 120, agrees with a dating c. 1520.

19 S. J. Freedberg, 'Painting in Italy, 1500 to 1600', Harmondsworth, 1971, p. 471, n. 49. 'Careful reconsideration of the portrait ... has led me to be more cautious on this point. I now think it may be possible that it is by Raphael's hand, by analogy with the role in the execution of the *Fire in the Borgo* that I would now concede to him'.

20 Camesasca, *op. cit.*, plate 109 and note.

21 D. Gnoli, 'Le Demolizioni in Roma. Il Palazzo Altoviti', in *Archivio Storico dell'Arte*, I, 1888, pp. 202–211.

22 A Portrait of Bindo painted by Salviati at this time has also disappeared. My colleague Michael Hirst, Courtauld Institute, assures me that he is unaware of any trace of these important commissions, though there is a welter of unidentified male portraits attributed to Salviati.

23 Reproduced Gnoli, *loc. cit.*; A. Venturi, 'Storia dell'Arte', IX, 2, figs. 344–345. *Cf.* P. Barocchi, 'Vasari Pittore', Milan, 1964, p. 36, not reproduced.

24 P. Barocchi, *op. cit.*, pp. 21, 116, plate XI.

25 Another small version has recently appeared. University of Oxford, Ashmolean Museum, 'Report of the Visitors', 1962, pp. 57.

26 Traditionally identified with a *Deposition* in the Doria-Pamphilj Gallery, Rome; but possibly lost and recorded in a drawing in the Louvre (Cabinet des Dessins, No. 2096). *Cf.* Barocchi, *op. cit.*, p. 128; and C. Monbeig-Goguel, 'Giorgio Vasari dessinateur et collectionneur', Musée du Louvre, Paris, 1965, pp. 9–10.

27 About this time Vasari was introduced by Bindo and Paolo Giovio to Cardinal Farnese, who commissioned the decoration of the interior of the Palazzo della Cancelleria (1546). In 1550 Vasari sold Bindo a large *Holy Family* (lost) which he had painted for a cardinal who had subsequently died.

28 Two other references in Vasari's 'Lives' illuminate Bindo's wide-ranging interest in the arts: he owned an octagon of jasper inlaid with ebony and ivory, executed by a specialist called Bernardino di Porfirio da Leccio to a design by Vasari; and he took part as Consul of the Florentines in abortive discussions with Pope Julius III about moving the projected Del Monte chapel from San Pietro in Montorio to San Giovanni dei Fiorentini, in order to stimulate the Florentines to complete the building of the church. Nothing came of this.

Isabella Stewart Gardner Museum
Publications List

European and American Paintings
in the Isabella Stewart Gardner Museum
By Philip Hendy, 1974
A descriptive catalogue, with biographies of the artists and reproductions of all the paintings;
282 black and white illustrations; 38 colour plates.

Drawings
Isabella Stewart Gardner Museum
Edited by Rollin van N. Hadley
A small group of notable drawings ranging in date from the late fifteenth to the early twentieth century;
38 illustrations, frontispiece in colour.

Isabella Stewart Gardner and Fenway Court
By Morris Carter
A biography of Isabella Stewart Gardner and a history of the formation of her collection by the first director of the museum;
Foreword by G. Peabody Gardner, Former President, Board of Trustees;
illustrated; third edition.

Museum Guide
for the use of visitors; illustrated; 116 pages.

Titian's *Rape of Europa*
By Arthur Pope
A study of the composition and the mode of representation of this and related paintings;
26 illustrations; 62 pages.

A Checklist of the Correspondence of
Isabella Stewart Gardner at the Gardner Museum
A list of persons who wrote to Isabella Stewart Gardner, with a guide to locations of letters in the museum;
12 pages.

Oriental and Islamic Art
in the Isabella Stewart Gardner Museum
By Yasuko Horioka, Marylin Rhie and Walter B. Denny
A fully illustrated catalogue;
this small collection includes sculpture, paintings, ceramics, lacquer ware, miniatures and carvings.

Fenway Court
Annual Reports for 1970, 1972, 1973, 1974, 1975, 1976, and 1977 are available.
Reports of the president and director, illustrations and articles on the collection.

Sculpture in the Isabella Stewart Gardner Museum
By C. Vermeule, W. Cahn and R. Hadley, 1977
A comprehensive, illustrated catalogue.

MUSEUM OFFICE — 2 Palace Road, Boston, Massachusetts 02115

Those who conceive of the Isabella Stewart Gardner Museum as a collection of great European paintings are frequently surprised to learn of the existence of important Far Eastern and Islamic objects at Fenway Court. The visitor standing before Rembrandt's great painting of *The Storm on the Sea of Galilee* may perhaps be excused for overlooking a ritual bronze Chinese beaker of the Shang dynasty standing nearby (No. 1), even if that vessel with its polished olive-black patina and stark, archaic grandeur was created over two and a half millennia before young Rembrandt began to listen to Bible stories at his mother's knee. The presence of the spirits of Simone, Piero, and Masaccio in the Early Italian Room may well distract the visitor from a thirteenth-century faïence plate from Kashan in Persia, with its design of two lovers executed in golden lustre (colour c). Yet a search through the museum's archives reveals that Mrs. Gardner often pursued works of Far Eastern and Islamic art for her collection with the same ardour and single-mindedness she demonstrated in amassing her collection of paintings. Moreover, in this venture her advisors, among them Denman Ross and Bernard Berenson, shared her fascination with the artistic legacy of the Near and Far East.

Far Eastern and Islamic Art

Walter Denny

1. Beaker, *ku*. Chinese, Shang dynasty, c. 1200–1100 BC, bronze. Height: 10⅝ inches.

Although the best of this collection arrived after Fenway Court was built, the beginning of Mrs. Gardner's interest must have been in 1882 when Edward S. Morse lectured on Japan at her Beacon Street house. The Clipper Ship trade had bound Boston to the Orient, and Morse, with several others had 'discovered' Oriental Art. The Gardners left the next year for a trip around the world, China, Japan, Cambodia (including a dangerous journey into the jungle to see Angkor Wat), India and Egypt. A few things were bought on this trip and a few more in the following decades, some at auction sales in Boston. But the real impetus came from Berenson and Ross and from Mrs. Gardner's friendship with Okakura-Kakuzo, Curator at the Boston Museum from 1904 to 1919. By this time, however, the character of Mrs. Gardner's collection was well established, and these few objects – surprising, delightful and at times exceptional – remain as a reminder of her interest in another world beyond Europe.

The ritual *ku* beaker from the Shang dynasty, with its graceful flare and the elegant spiral decorations of the foot, was evidently discovered in Hupei province early in the present century (No. 1). On the recommendation of Denman Ross, Mrs. Gardner acquired the beaker in 1922 from the firm of Parish-Watson in New York. Her enthusiasm as usual overstepped her means, leading H. W. Swift, her financial advisor, to inform her in a rather starchy letter that the acquisition meant ruling out any other purchases for the foreseeable future. The vessel was correctly identified by Ross as one of the Shang dynasty, and after surviving subsequent reattributions to the Han and Chou periods, it returned to the bosom of the Shang dynasty when Professor Max Loehr of Harvard University placed it within the confines of the third Shang style, and dated it to c. 1200 BC. Used by the Chinese nobility in sacrificial rites dedicated to their ancestors, the Shang ritual vessels demonstrate an amazing mastery of the complex casting process, combined in this instance with an acute sense of form, in which the decorated foot and swelling mid-section culminate in the stark and graceful flare of the goblet.

, Gentile Bellini
, *Turkish artist, c.* 1479–80.
en and gouache on paper.
¾ × 5½ inches.

As a result of the rising European interest in he art of the Near and Far East during the late ineteenth century, art works acquired from rivate collections, formal and 'informal' exca- ations, or through political or private theft egan to appear in the West. The political haos in China no doubt contributed to the estward travels of a great black limestone Buddhist votive *stele* of the sixth century AD, which by the early twentieth century had ound its way into the collection of Victor Goloubew in Paris, who exhibited it at the Musee Cernuschi (Nos. 2 and 3). There the great sculpture of the Buddha Sakyamuni, attended by monks and Bodhisattvas, was seen by Bernard Berenson, who immediately began efforts to obtain it on Mrs. Gardner's behalf. To Mrs. Gardner, who was in dire financial straits, Berenson wrote from Paris on 10 April 1914: 'I know how hard up you are, but you must raise the money by hook or by crook, for you are getting this greatest masterpiece for about a third of its actual value'.

It appears that Goloubew was building a new house and was in need of funds, so an arrangement was worked out whereby Mrs. Gardner paid for the *stele* which was to remain on view at the Musee Cernuschi for several more months before coming to America. So impatient was Mrs. Gardner to see her new acquisition that she demanded that Berenson ship it immediately. Chiding her for a lack of patience, he finally wrote: 'I am willing to do much to please you but one thing I cannot do, put the stele in my pocket and fetch it for you in an ocean greyhound . . .'.

Standing a meter and a half in height, the *stele* is a votive image of the Buddha dedicated by seventy-eight donors to the Emperor, their ancestors of seven generations, and their parents. The dedicatory inscription bears a date corresponding to 2 July 543 AD, and places the *stele* in the Eastern Wei Dynasty, whose capital was at Loyang in Honan province. An incense burner formerly flanked by two lions stands under the feet of the Buddha before the lotus-petal stand, emphasising the *stele*'s votive quality. On the back of the upper *stele* (No. 3), two Buddha figures in low relief are seen in conversation, illustrating an incident from Buddhist scriptures, while monks kneel below them and an incense burner, again flanked by two long-maned lions fills the bottom of the composition. The detailed inscriptions on the lower part of the *stele* both illuminate the iconography and list the donors of the image in detail. Such exact information

Right.
8. *Kuan-yin,*
Chinese, eleventh to the
first half of the twelfth century,
polychromed wood with gilt.
Height: 46 inches.

2. Votive *stele*
Chinese, Eastern Wei dynasty, dated 543 AD. Limestone. Height: 56 inches.

3. Votive *stele*, rear view of No. 2.

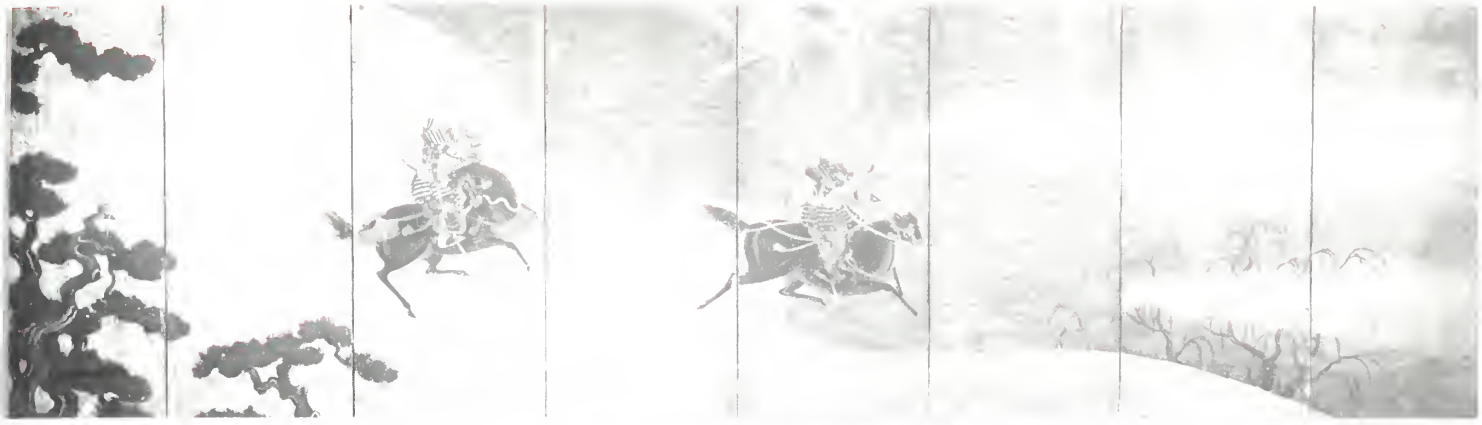
on iconography, provenance, and especially date, contributes enormously to an understanding of the northward diffusion of the Buddhist sculptural traditions of Gandhara (Bactria) into China, and to the relationship between earlier Buddhist styles of the Indian subcontinent and the Chinese heirs to these styles.

A later example of Buddhist art from China, acquired by Mrs. Gardner from Parish-Watson in 1919, is the polychromed wooden statue of the Bodhisattva Kuan-Yin seated in a relaxed position (colour 81). Evidence from Chinese painting indicates that the Bodhisattva was enjoying the sights and sounds of a waterfall, while seated nearby on a rocky cliff. Dated in the eleventh or early twelfth century AD on the basis of its style, the figure represents a very popular image, often depicted in painting and sculpture in various materials through the fourteenth century in China. The statue is carved of wood still bearing many traces of polychromed and gilt *gesso*. In its easy informality it stands in sharp contrast to the austere and hieratic majesty of the earlier *stele*.

In addition to the beaker, *stele*, and the wooden statue, Mrs. Gardner acquired a number of small Chinese objects, ranging from a carved serpentine figurine of the third century BC to a set of eleven snuff bottles and several pieces of porcelain. Early in her collecting career she purchased two silk scroll paintings of the Ming dynasty, evidently as a special opportunity arose.

While China has remained remote in the eyes of Americans up to our own day, the American involvement in the opening of Japan to Western trade in the nineteenth century led very quickly to a familiarity on the part of American collectors with various aspects of the Japanese art of everyday. Mrs. Gardner acquired a number of lacquered wooden objects, from medicine cases and musical instruments to writing materials, but her primary interest in Japanese art was her collection of *byobu* or folding screens of paper or cloth stretched on wooden frames. Made in pairs, with each screen composed of from two to eight panels connected by paper hinges, the *byobu* served in lightly-constructed Japanese houses as protection against draughts. They were painted by artists working in established styles, whose precepts were passed from generation to generation over the centuries. Subjects of screen decoration were chosen from a variety of sources, from landscape, historical events, and nature studies, to episodes in popular works of fiction. Some of the most splendid screens in the Gardner collection of two pairs and six individual screens were painted during the early part of the Edo period (1615–1868), and represent the Kanō style of screen painting founded by the master Masanobu (1434–1530), who derived his style from Chinese painting of the Sung period.

The 'Tale of Genji', a sort of early Japanese picaresque novel by the eleventh-century writer Lady Murasaki, has long been a popular Japanese work of fiction, whose episodes and images were familiar even to those in Japanese society who had never troubled to digest the novel's fifty-four chapters and almost five hundred characters. So complex was the tale



4 *The Battle of the River Uji*.
Japanese, late seventeenth century.
eight-fold screen, colour on gilded paper.
Height: 45½ inches

5 *The Battle of the River Uji*.
figure of Kajiwara
detail of No. 4.

that subsequent generations of artists appear to have relied upon a fourteenth-century condensed version, which not only summarised the action of the novel scene by scene, but also described in detail the costumes of the protagonists.

The pair of six-fold screens illustrating the 'Tale of Genji' in the Gardner collection arrived from some mysterious source about which the museum's archives appear to give no information (colour I). Inscribed with a date equivalent to January 1677, and signed and stamped with the name of the Kano artist Fujiwara Tsunenobu, the screens employ an aerial perspective, looking down through the clouds upon a continuous narrative scene. Different episodes from Genji's life are portrayed on succeeding pairs of panels, aided by the curious absence of roofs, recalling modern architectural isometric drawings. In immaculate condition with vivid colours, the paintings show young Prince Genji talking with his friends about girls, indulging in voyeuristic spying on various courtly *genre* scenes, and visiting the Sumiyoshi shrine to offer thanks for the birth of his daughter. The 'signature' and 'seal' are now thought to be later additions, but the screens are a splendid example of the art of screen painting of the late seventeenth century.

A single eight-fold screen also of the Kano school, dating again from the later seventeenth century, was purchased by Mrs. Gardner in Boston in 1902, and again bears a false stamp and signature, of the artist Motonobu (1475–1559) (Nos. 4 and 5). The screen depicts within a vast expanse of landscape a famous historical event which occurred in the late twelfth century, when two Japanese warriors named Kajiwara and Sasaki were racing to the banks of the river Uji. The latter won the race by a ruse, calling to Kajiwara that his saddle girth was about to give way, and pass

ing him to win the race as Kajiwara reined in his horse to check his saddle. The stark patterning of the water and the flat expanse of the hillside are given depth by the traditional high point of view, but the silhouetting of craggy pine trees and graceful willows and the low-flying clouds create a sense of atmosphere enveloping the two warriors astride their spirited and yet delicate mounts.

Mrs Gardner's love of beautiful things was not inhibited either by her lack of knowledge about a particular object or by any sense of the propriety of prices. As a result, she sometimes acted on impulses which must have seemed to some to be irrational, but for which the contemporary scholar is in retrospect quite grateful. On 19 December 1885, no doubt feeling the spirit of the holiday season, she bought herself a present of a small fragment of a brightly coloured 'Persian' tile at the firm of Noyes and Blakeslee in Boston, paying the then unheard-of price of three hundred and fifty dollars (colour D). A measure of the strength of the impulse may be deduced from the fact that

1 *Tale of Genji*, detail.
Japanese, seventeenth century
pair of six-fold screens; colour on gilded paper
Height 67 inches

the same tile, by then re-attributed as 'Rhodean', was given a value of fifteen dollars at the time of the first inventory of the collection. In 1965, the fragment was finally identified as a work from the town of Iznik, old Nicaea, in Asia Minor, made under the rule of the Ottoman Turkish Sultan Murad III in the latter part of the sixteenth century. Although cut down on one edge, it has been possible from Mrs. Gardner's fragment to reconstruct the whole design in which swaying grape vines meander through rosaces and cartouches filled with tulips, carnations, and hyacinths, in blue turquoise, green, black, and brilliant red, on the white ground of the tile (No. 61). It is typical of many of Mrs. Gardner's impulses that they resulted in the acquisition of small works of unanticipated importance, for the Gardner tile is evidently the only remaining relic of a most important and highly original type of Turkish decorative pattern which is not observable elsewhere in the thousands of surviving patterns from the İznik workshops.

Like the art of China and Japan, that of the

6 Montage of tile wall revetment.
Turkish, last quarter of the sixteenth century

Right
7 Fragment of a tombstone.
East Persian, c. 1475–1490.
dark grey stone
Height 45 inches

Islamic world existed in a scholarly limbo in the early part of the present century. Mrs. Gardner purchased a number of miniature paintings of varying quality, as well as some interesting examples of Islamic pottery, metal, stone work, and glass, but as with the Far Eastern parts of the collection its Islamic component represents responses to particular opportunities, and thus does not show the evidence of systematic collecting.

In 1901 such an opportunity arose when, on the advice of her friend Ralph Wormley Curtis, the Parisian dealer M. Sivadjian wrote a letter to Mrs. Gardner which is an amusing mixture of deference and salesmanship: 'On the special recommendation of Mr. R. W. Curtis I take the liberty of addressing you to bring to your notice that I possess a truly remarkable work of sculpture of the best Arab art proceeding from a Mosque in Boccara. This sculpture is belonging to Sultan Behad-din, grandfather of Tamerlane. Mrs. Gardner, quite intrigued, purchased the sculpture allegedly belonging to the grandfather of the great Timur, for two thousand dollars (No. 7). The black stone grave *stele* was then, for reasons which are unclear, placed by Mrs. Gardner under the stairway on the north side of the museum's courtyard.

The Timurid *stele* is a work of the Persian, not the Arab tradition, and it belongs to the period of Tamurlaine's great-great grandchildren, not of his grandfather. Moreover, its style is that of the Timurid capital of Herat in what was then East Persia, not of the Central Asian city of Bukhara far to the north. In one matter, however, the redoubtable Mr. Sivadjian was correct, for the Gardner *stele* is a remarkable work of art, despite its damaged condition and its disadvantageous placement. The *kufic* inscription proclaims that 'Judgement is to God', while the two-layer arabesque of rosettes, split-leaves, stylised lotus flowers, and convoluted cloud-bands gives life and lushness to the hard, blackish stone.

In March 1912, Mrs. Gardner acquired from Kevorkian a Persian lustre plate, on the advice of Joseph Lindon Smith (colour C). Painted in metallic lustre pigments with long poetical inscriptions around the rim, the plate with its little *fête champêtre* in the centre dates from the early thirteenth century at the zenith of the great Kashan manufactories of central Persia. Subsequent scholarship has shown that this plate, with its twenty-nine indentations on the *cavetto*, was made from the same mould as a similar, signed plate in the Freer Gallery in Washington, which is dated corresponding to the year 1210 AD. The two tiny figures sitting cross-legged, their bodies lost in the decorative patterning of their clothing, cannot escape comparison with the tiny painting on paper made by Gentile Bellini (colour A) of a cross-legged Turkish scribe at work, a few metres away on the other side of the Early Italian Room, which Mrs. Gardner had purchased five years earlier.

The Far Eastern and Islamic collections of the Gardner Museum, recently the subject of a published catalogue, represent works of art acquired as opportunities arose; like many of Mrs. Gardner's interests they are overshadowed by the dominant themes in the museum, and not fully appreciated by the public. Besides the few distinguished objects discussed above, there are more than a hundred others, many of them of only passing interest. Several of the best are given places of prominence, but the rest fit into that remarkable scheme created by the founder for displaying totally unrelated elements.

BIBLIOGRAPHY
This article has been based in large part upon the catalogue 'Oriental and Islamic Art: Isabella Stewart Gardner Museum', by Y. Horioka, M. Rhie, and W. Denny (Boston, 1975), which contains further bibliographical references pertinent to the Far Eastern and Islamic collections at Fenway Court.

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Photographs
Colour: Herbert Vose.
Nos. 1, 2, 3, 5 and 7: Larry Webster;
Nos. 4 and 6: Joseph Pratt.

America

Mario Amaya

The Arts and Napoleon

We seem to be going through something of an Empire revival in the States, from Kansas City to Providence; and now at the Metropolitan Museum in New York, the arts under Napoleon are for the first time being scrutinised with new care and respect.

Always considered somewhat pompous and pretentious, with its symbols of power and its allusions to Greco-Roman and Egyptian heritage, Empire furniture and silver nonetheless found its way into the houses of the rich middle classes throughout the western world from the late 1790s until the 1830s.

The description 'Empire' is somewhat misleading, for the style ran its course from the Consulate of Bonaparte (1799–1804) through the Empire of Napoleon (1804–1815) to the reign of Louis-Philippe. It was in existence in embryonic form well before 1800, as Serge Grandjean points out in his book, and remained in fashion in provincial centres until the middle of the century. Some even believe that it was nothing more than a belated extension of Louis Seize in grander and more majestic terms. This theory is borne out by one document, the portrait of *Lalive de Jully* by Jean Baptiste Greuze painted in 1757 which appeared in the Salon of 1759. The sitter is shown with his celebrated suite of furniture, *a la Grecque*, designed to his specifications by L.-J. Le Lorrain, which is heavily decorated with bronze *doré* swags and friezes mounted on ebony veneer rectangular cases and could easily have been designed by Jacob-Desmalter for some newly created *maréchal*.

In our century the style's popularity waned dramatically and Lord Kinross once remarked that Evelyn Waugh thought him 'outrageous and daring' to buy Empire pieces on the Portobello Road in the thirties. In America a more open-minded attitude has always prevailed towards the style mainly because, at the time it was created, France was our staunchest ally against the British. Moreover, during the Terror, *emigrée* craftsmen arriving in New York brought with them all the current Parisian fashions and during the French alliance through the War of 1812 there was direct contact with the Napoleonic madness that was sweeping Europe. In Denys Sutton's exhibition for Wildenstein last autumn in New York which examined French influence on American arts, we were reminded that Joseph Bonaparte settled for some time in New Jersey with his great art collection and his household furniture. As early as 1791 Charles Honoré Lannuier arrived with his brother in New York and set up shop at 60 Broad Street where he turned out a remarkable series of pieces in the Napoleonic style decorated with exquisite bronze mounts in the latest French fashions until his death in 1819. The style had a ready market among the rich during the Federal period, for although bees and swans were few, the eagle and five-pointed star could easily be transformed into symbols of the new Republic often with the token addition of a shield with thirteen stripes. A mahogany sleighbed with ormolu by Lannuier at the Albany Institute of History and Art certainly rivals anything produced in Paris under Napoleon.

The recent exhibition at Providence and the current one at the Metropolitan Museum are only concerned with French objects rather than their influence on American design, and quite rightly so, for in both places there are Napoleonic masterpieces which are little known or displayed. Providence possesses an almost forgotten storehouse of things given in 1937 by the widow of the collector Harold Brown (ancestor of Carter Brown who is director of the National Gallery in Washington). Included are such rare items as a porcelain cup and saucer by the Nast factory, c. 1804, with a painted portrait of Pope Pius VII who travelled to Paris to crown the Emperor. On the emerging handle of the cup a bust of Napoleon looks down haughtily on the Pontif. There is a marble bust by Chinard of Madame Recambier, a fine velvet tram yards long designed by Jean Baptiste Isabey and worn at the Coronation of Napoleon, and curiously there is a nest of English tables used by Napoleon at St Helena for his breakfast, one of which was at his bedside when he died.

1 Joseph Antoni Romagnesi (1776–1852). *Minerva protecting the King of Rome*, relief of plaster painted to resemble yellowish stone, frame of green marbleised wood. Paris, signed and dated '1811'. Height, 45¼ inches.

This is the relief Romagnesi exhibited at the Salon in 1812. Vivant Denon urged the sculptor to rework the group in the round, as it would make a better palace decoration than a wall relief. But the restoration interrupted Romagnesi's plans and the final product, a large marble statuette in Toulouse the baby King and she-wolf are gone and Minerva cradles an allegorical figure of France instead. *Rogers Fund, 1927. 27.191.2.*

The Metropolitan display is understandably greater in scale and scope than Providence since it draws not only upon the museum's possessions but on the important collection of Empire objects and silver formed by the late C. Ruxton Love, Jr. Other collections on display not generally known are those of Russell Barnett Aitken, Irving Moskowitz and Hugh Bullock among a long list of other lenders.

For the first time in memory the Metropolitan has not merely produced a 'department' exhibition. James Draper, Associate Curator of the Department of Sculpture and Decorative Arts, who organised the exhibition, has broken tradition by selecting works from the entire museum. Thus prints, drawings, silver, fabrics, costumes, furniture, metalwork, decorative objects, sculpture, documents, medals, coins are all ranged effectively in a spacious gallery, fortunately without the usual melodramatic installation we have come to associate with Mr. Hoving's reign. For once the works stand out, not the installation.

The silver on view certainly steals the show. Combined with pieces already owned by the Metropolitan, the loans from the Audrey B. Love Foundation provide an excellent idea of the brilliance of two of the most important Napoleonic services, the Demidoff service and the Borghese service. The Demidoff service, comprised of one hundred and nineteen pieces, was commissioned by Count Nicholas Demidoff, while living in Paris, from Jean-Baptiste-Claude Odiot and are listed in the original 1817 bill. Most notable are the four covered serving dishes in the form of cups supported by two kneeling winged victories.

The more famous Borghese service on view was made by Martin-Guillaume Biennais and is reputed to be a gift of Napoleon to his sister Pauline after her marriage in 1803. There is also a fascinating travelling service by Biennais which accommodates glasses, plates, covered serving dishes and utensils in one ingenious package design. Great gunsmiths such as Le Page, Pirmet and especially Nicolas-Noel Boutet are represented with works that are virtually sculpture with their delicately traced designs of trophies, victories, Dianas and hunting scenes. Gilt bronze abounds from individual mounts off the doors of the Tuileries to grandiose objects in combination of bronze, stone and wood. One particular pair of candelabra by the great Pierre-Philippe Thomire given to the Metropolitan by James Alexander Scrymser allows us to fantasise on the richness of the apartments inhabited by Napoleon's two wives and his aggrandised family. A similar pair of candelabra was in Josephine's bedroom at Saint-Cloud and appear in the Percier scrapbook on display.

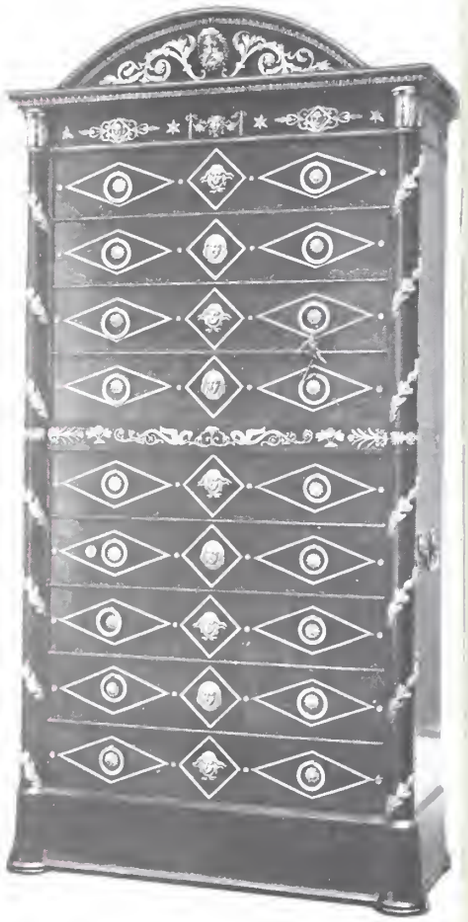
Although we sometimes think of Napoleonic furniture as rigid and masculine with all the martial trappings of war and victories, there was indeed a feminine side to the style, as Mr. Draper points out in his excellent catalogue. This can perhaps be best appreciated with the ravishing clock by Antoine-André Ravrio (1759–1841) which depicts in a three-dimensional stage-setting a woman at her harpsichord. The figure is said to represent Hortense de Beauharnais, Josephine's daughter who married Napoleon's brother Louis and became Queen of Holland. When wound, the clock plays a long florid tune attributed to Queen Hortense who was a gifted amateur composer.

The scene on the clock tells us of the richness of *decor* and furnishings that surrounded the Emperor, his court and the new-rich aristocracy of Europe who came under its power and influence. Napoleon's favourite interior decorators were Percier and Fontaine and he entrusted to them his first decorating schemes when he moved into the Tuileries. He chose well for his purpose, since the pair had studied antiquities in Rome and had designed sets for the Paris Opera. One notable production they did in 1801 for *Les Mystères d'Isis* (a considerably re-adapted version of *The Magic Flute*) satisfied the Egyptomania that followed Napoleon's victories in the Middle East in the late 'nineties, and contained a theatrical *ad hoc* mixture of Egyptian architecture and pharoanic friezes of doubtful archaeological accuracy. The *'Retour d'Egypte'* phase of Napoleonic design is admirably represented at the Metropolitan Museum by a coin cabinet designed by Percier in the shape of a pylon in mahogany with applied and inlaid silver mounts. It was ordered by Vivant Denon who

1. Sample border for a dress. Palm trees and flower garlands embroidered in coloured silk on pale green satin, yellow edge of applied pearl & satin points above a band of purple plush outlined in yellow *chenille*, points outlined in white *chenille*. French, early nineteenth century. Length 17½ inches.
The United Piece Dye Works, 1936. 36.90.49

3. One of a pair of candelabra gilt bronze winged female figures supporting wreaths with six branches, stamped on back of each base 'THOMIRE A PARIS' manufactory of Pierre-Philippe Thomire (1751–1843). Paris, c. 1810–1815.
Height: 50¼ inches.

Winged Victories, direct symbols of military triumph, were a staple of Napoleonic decoration. The Percier scrapbook shows that designer's plans for similar candelabra in Josephine's bedroom at Saint-Cloud (c. 1801–1804). Thomire was still supplying somewhat similar models for the court of Louis-Philippe, but the design is looser than in this compact, imposing pair, so that a date well within the Empire period can probably be sustained.
Bequest of James Alexander Scrymser, 1926. 26.256.2,3.



4. *Secretaire*. Amboyna wood fall front, cabinet below, diamond shaped mounts enclosing alternating female masks of two kinds, two of which serve as keyhole covers, corner columns wreathed in laurel leaves. French, 1804–1814.
Height: 68¾ inches.

The spirited, *staccato* gilt bronze decoration is ingeniously ranged so as to imitate a chest of drawers. Tradition has it that this *secretaire* was presented by Napoleon to Marshal Lannes, duc de Montebello (died 1809).
Rogers Fund, 1923. 23.147.1.

a companied Napoleon on his Egyptian campaign
om Jacob Desmalter (1770–1841), the son of the
great royal furniture maker under Louis XVI. This
s perb object with a cornice based upon the pylon at
choos has twenty-two graduated drawers each one
mbellished with a scaraboid bee in silver relief.
enon was one of the leading tastemakers through-
at the era. Such pieces as this, with their simple
atline of form and streamlined appearance were to
spire Art Deco artists a hundred years later who
ften returned to Directoire and Empire designs for
spiration.

Another extraordinary piece of furniture on view
a *secretaire* richly embellished with gilt bronze
corations ranged ingeniously to give the effect of a
eries of nine drawers. In fact it has a fall front and a
abinet below. Tradition has it that it was presented
y Napoleon to Marshal Lannes, duc de Montebello,
nd ancestor of the present Acting Director of the
letropolitan.

Was the Napoleonic style simply created by an
pstart military class whose pretentions ran not
ertainly Marcel Proust thought so when he referred
'those people named after a bridge', with their
traight-lined clumsy and veneered furniture with
crewed-on metal decorations. When Charles was
sked to visit the house of the Princess d'Jena, he
neered, 'J'accepteran d'aller parmi leur curves'. For
ome art that was cast could not equal art that was
arved.

But it must be remembered that when Napoleon
ook over after the nineteenth Brumaire the dec-
rative arts and industries were in a shambles. The
pprentice system had been abolished since 1791,
ome of the great craftsmen had fled France or had

... Clock, bronze case, mostly gilt, enclosing a
woman playing a piano in a richly decorated
nterior, window frames with mirror, marina 1801
of Antoine Andre Ravrio (1759–1814), French,
arly nineteenth century
leight: 22¾ inches

A very similar clock is in the collection of
Prince Napoleon, where the figure is said to represent
Hortense de Beauharnais, Josephine's daughter,
who married Napoleon's brother Louis and became
Queen of Holland. It still has its musical apparatus
nd, when wound plays a long, florid tune
ttributed to Queen Hortense, a gifted amateur
omposer. Ravrio willed a prize to the person
who could discover a way of protecting workers
rom the poisonous vapours produced by gilding
with mercury.

ent by The Cooper-Hewitt Museum of Design

been murdered, ancient guilds were done away with and others combined into a confusing new order of freedom. Notwithstanding the fact that he had to promote his own power through his surroundings, Napoleon also had to reinstate two major exportable items of his Empire, its taste and its craftsmanship. If he had to throw out the Louis Seize bed he himself slept in so be it. If he had to insist his court wear only French fabric so much the better for the merchants of Lyons. If he ordered dazzling new silver services with eagles, swans, winged victories or whatever, all Europe under his reign must do the same. The new upstart classes raised to ranks beyond their wildest expectations eagerly refurbished their houses in the style that paid homage to the antique and at the same time reinforced their belief in their leader's invincibility. Once again the silver shops thrived, the silk mills hummed and the *ebenistes* struggled to fill orders from throughout the Western world. Even Russia and England who politically resisted the Regime embraced a style that had become a popular mania.

The Metropolitan Museum exhibition which continues until 30 July is an ambitious one considering it has limited itself to borrowing from its own storerooms and local collectors, and yet it succeeds in giving us a strong whiff of a period that set an indelible mark on civilisation.

Veronese to Franz Kline
Masterworks from the Chrysler Museum

12 April – 13 May 1978
Wildenstein and Company
New York

For New York residents and visitors who are unable to make the trip to Norfolk, Virginia, where the collection of Walter P. Chrysler, Jr. has been housed since 1971, this exhibition provides an excellent opportunity to catch a glimpse of a few of the treasures from this outstanding and many-faceted collection. Although Chrysler began acquiring works extensively in the 1950s (Anglo- and Pre-Columbian art) and 1960s (European and American painting, sculpture and decorative arts), his collection until recently has received little critical attention than it is due. The Wildenstein show, New York's first tribute to Chrysler, is a welcome one to the quality and importance of the work it contains. As this twentieth century patron, selected by Betty Sutton, the show focuses on the well-represented areas of the museum: including sixteenth to eighteenth century Italian painting and sculpture and French and American nineteenth and twentieth century painting. The proceeds from the exhibition will be put toward a matching grant from the National Endowment for the Humanities to build a library facility for Chrysler's most recent gift to the museum — the Knoedler London Art Reference Library.

The 'star' of the show at Wildenstein is Gianlorenzo Bernini's *Bust of the Saviour*, the last work of this seventeenth-century Roman artist. Begun in 1679 when he was eighty, the piece is the sculptor's personal offering to the glory of God. It was willed by Bernini to his great friend and patron Queen Christina of Sweden, who in turn left it to Pope Innocent XI (Odescalchi). The work remained in the Odescalchi collection into the eighteenth century.

Highlighting the sixteenth-eighteenth century Italian painting section is Veronese's *The Virgin and Child with Angels appearing to Saints Anthony Abbot and Paul, the Hermit*, the most well-documented and perhaps the most outstanding altarpiece by this Venetian master in America. Also from this period are works by Guercino (*Samson bringing Honey to his Parents*), Giordano (*Bacchus and Ariadne*), Crespi (*The Continence of Scipio*), Ceruti (*Musical Group*) and Magnasco (*Arcadian Landscape with Figures*). Notable too, are the *Contest of Apollo and Marsyas*, an early work by Sebastiano Ricci, who introduced the decorative Italian Rococo manner to England, and *Memorial to James, first Earl of Stanhope*, by Giovanni Battista Pittoni, another promulgator of this style.

French nineteenth- and twentieth-century painting in the museum's collection is represented in New York by outstanding examples of Impressionism and Post-Impressionism, including Renoir's *The Daughters of Durand-Ruel*, Degas' *Danseuse aux Bouquets*, and Gauguin's *La Perte du Pucelage*. Also on view are several nineteenth-century Salon paintings, the most interesting of which is *Acis and Galatea* by Baron Gros. Painted in 1833, the work was Gros' attempt to prove to the Academy that he had not forsaken the Neo-classical principles of his friend and teacher Jaques Louis David to whom he dedicated the painting. The violent critical attack which the work received when it was first exhibited in 1835 drove Gros to despair and ultimately, suicide. Another example from this period is *The Excursion of the Harem*, by Jean Leon Gerome.

The American paintings at Wildenstein span the years 1851–1940, from Asher B. Durand's *God's Judgement upon Gog* (the artist's only Biblical subject) to Franz Kline's early *Bleecker Street Tavern* (one of a series of commissioned murals for the Greenwich Village bar). The Ash Can School with William Glacken's *Shoppers* and fine examples of American Impressionism by Hassam, Cassatt, Twachtman and Reid are included as is the social realism of Thomas Hart Benton — mural for the old Whitney Museum *Unemployment, Radical Protest and Speed*.

Ariel Troyen

Gianlorenzo Bernini
Bust of the Saviour, marble
The Chrysler Museum

Books

Cezanne: The Late Work

Claude Lorrain:
Liber Veritatis

The Rodin Museum of Paris

Jean Duvet
Le Maître a la Licorne
1485–1570

The Frick Collection
Enamels, Rugs and Silver

PAUL CEZANNE
In the Park at Chateau Noir
c. 1898, 36¼ × 28¾ inches
Musee du Louvre, Paris

From 'Cezanne: The Late Work', edited by William Rubin, with essays by Theodore Reff, Lawrence Gowing, Lilianne Brian Guery and others
(416 pages, 377 illustrations and 50 colour
London: Thames and Hudson. £20.00.)

CLAUDE LORRAIN
Landscape with a river and a peasant milking a goat,
pen, grey-brown wash, white highlights, black chalk under drawing. Inscribed '*Napoli*' and later '*Claudio fecit in V. R.*', 195 × 260 mm.
British Museum, London.

In 1977 the British Museum held an exhibition of the *Liber Veritatis* of Claude Lorrain – the artist's own record of his works kept as a safeguard against forgery and imitation. After much deliberation the museum decided that the original sketchbook drawings should be mounted separately, and thereby be more accessible. Michael Kitson's 'Claude Lorrain: Liber Veritatis' once again allows the study of the sketchbook in the original order, and includes full details of the drawings and also of the related paintings (the painting for the illustrated sketch is in the Museum of Fine Arts, Boston) and as a 'Book of Truth' this publication can only be invaluable to the literature on Claude Lorrain.
(185 pages, numerous illustrations,
London: British Museum Publications. £15.00.)

AUGUSTE RODIN
Thought, marble, 1886–1889
The Rodin Museum of Paris

Nicolai Canetti's photographs for "The Rodin Museum of Paris" were taken to celebrate the sixtieth anniversary of the sculptor's death and are unique in showing primary, finished works in their original setting. The museum, originally built as a town house for a wealthy hairdresser in 1731, was rented out after 1905 to a colony of artists, among them Jean Cocteau, Henry Matisse, Isadora Duncan and Rodin. Monique Laurent, Curator of the Rodin Museum, has written the introduction and the commentaries are by Sandy Lesberg. (224 pages, 113 plates. London and New York: Barrie and Jenkins for the Peebles Press, £15.00.)

JEAN DUVET
Judas hanged,
signed with monogram and dated
17.4 × 8.9 cm
Bibliotheque nationale, Cabinet des Estampes, Paris

From "Jean Duvet, Le Maitre a la Licorne 1485–157-" by Jean L. Bersier (206 pages, 170 illustrations. Paris: Editions Berger-Levrault. Fr. 250.)

JEAN PENICAUD (c. 1480 – after 1543)
The Kiss of Judas, Christ mocked and crowned with Thorns
The Flagellation, triptych: detail (centre panel)
10.5 × 9⅛ inches
The Frick Collection, New York

The latest volume (VIII) on the Frick Collection "Enamels, Rugs and Silver" has the accepted authoritative essays, but on less familiar aspects of the Collection — Philippe Verdier, assisted by Joseph Focarino, on the Limoges painted enamels, Maurice S. Dimand in Oriental Rugs and Kathryn C. Buhler on the English silver. Every piece has a comprehensive background essay and provenance and is illustrated. (330 pages, numerous illustrations with colour. New York: Princeton University Press for the Frick Collection, $40.00.)

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The Arts in Europe

GREAT BRITAIN

William Blake

9 March – 21 May 1978
Tate Gallery, Millbank, SW1

The reputation of William Blake has probably never stood higher than it does today. A century and a half after his death in London as a poor and obscure eccentric he is widely regarded as one of the foremost of British artists. Yet despite this posthumous acclaim the assessment of his achievement is no easy matter. We can overlook the technical limitations that are to be found in both his painting and his poetry more readily than his contemporaries could

But it is still hard to come to terms with his complex personal mythology and his claims of visionary insight. Above all, it is difficult to know how important these are in the appreciation of his work. Certainly his arcane and complex world can become enthralling – as can be witnessed by the innumerable commentaries that it generates. Yet while the study of this system brings its own reward – and even a certain aesthetic delight in the unity of thought that underlies it – it cannot in itself account for his appeal as an artist. As Blake himself once declared 'Talent thinks, genius sees'. And it is his arresting powers of visualisation that gives him claim to the latter title.

It is Blake's achievement as a pictorial artist that the current exhibition at the Tate Gallery sets out to demonstrate. The three hundred and thirty-nine items have been judiciously selected by Martin Butlin to provide a comprehensive survey of the artist's finest creations. Only a handful of inferior works have been included, just sufficient to remind us both that Blake was often lacking in self criticism, and that he was forced to make his living through hack work. Trained as an engraver he was frequently commissioned to reproduce works by artists with whom he can have had no sympathy. On one occasion he was even obliged to make a design of a pair of hares for a needlework panel. The still and startled animals appear to be fully aware of the incongruity of their presence amidst so many visionary and heroic subjects.

Blake's career was a long one, ranging over fifty years. During this time his art was constantly developing. His last undertaking – a series of watercolours illustrating Dante's *Divine Comedy*, is in many ways his most impressive. The Tate exhibition shows the stages of his progress with admirable clarity. The layout – designed by Ruth Rattenbury – fits this purpose perfectly. It is unobtrusive, yet provides a separate space for each of the artist's major projects, underlining the differences between them with subtle variations of wall colouring.

Such subdivision works particularly well for Blake. For the majority of the prints and paintings he produced were conceived of in cycles. Often this is because he was illustrating a text – such as the Bible, Shakespeare, Milton, Dante or one of his own prophetic writing. But his peculiar mode of thought also led him to forge links between independent subjects. This can be seen in the large colour prints that he made in Lambeth around 1795, where themes from the Bible, Milton and Shakespeare are brought together to form a group of sombre and heroic designs.

The Lambeth prints – which include such well known work as *Elohim creating Adam* and *Satan exulting over Eve* – are well represented in the Tate's permanent collection. But there are many aspects of Blake's art included in this exhibition which are far less familiar. Among the most fascinating of these are the small light hearted watercolours of Milton's companion pieces *Comus*, *L'Allegro* and *Il Penseroso* which have come largely from American collections. Too often it is assumed that after the delightful lyrical *Songs of Innocence* of 1789 Blake's art became altogether darker and more heroic. Yet these sensitive paintings show that this gentler mood was not altogether forgotten. They also make the pastoral vision of his wood engraving for Dr. Thornton's translation of Virgil's *Eclogues* (1820) seem less of an anomaly.

The effect of the exhibition is so powerful that it is surprising to recollect that not a single work there is an oil painting. Blake, with his eyes on the archaic, scorned this medium. He preferred to work with materials that were less likely to obscure clarity of line and firmness of form. It was with this in mind that he revived a kind of tempera painting. However he never fully mastered this medium – and some of his earlier attempts in it – like *The Bard* (1given 7) have darkened almost to the point of being impenetrable. Blake's most glorious works are his prints and watercolours. In these one can see his artistic talents at their best.

Perhaps the most impressive part of Blake's art is his power to create – or discover – an arresting image. Often his figures were copied from engravings or after Classical and Renaissance artists. Yet in his designs they are given a new function and become, in effect, new concepts. Just as his visionary sensibility transformed the material world, so he could transform the world of art. This metamorphosis was aided by his remarkable sense of line. Outline was a preoccupation of many artists of the late eighteenth century. Blake seems first to have encountered this emphasis as a student at the Royal Academy, and his early works are in the Neo-classical style favoured by such established artists as Benjamin West. However, if this is the source of the precision of Blake's line, its rhythmic energy is due to his unique understanding of Gothic art. Colour was, for Blake, a less fundamental part of art, but he could use it tellingly. Frequently it sets the mood of his cycles – dark and lurid in the pessimistic Lambeth prints, pale and ethereal in his Biblical watercolours, light and delicate in the designs to Milton's *L'Allegro*. Usually subdued in his watercolours, it can burst out in his coloured prints with startling force – as in the rainbow hues of *Albion Rose* or the blood red globe in plate 17 of *Urizen*.

Martin Butlin's catalogue is an excellent accompaniment to the exhibition. It tells one just enough to be able to grasp the subjects of the pictures, without straying into more equivocable points of interpretation. It keeps one's attention focused on the pictorial magnificence of the exhibits and reminds one that this is a rare and valuable opportunity for coming to terms with Blake the artist.

WILLIAM VAUGHAN

Chinese export plate,
painted in underglaze blue and white,
c. 1720. *Manchester City Art Gallery.*

From 'Chinamania: Oriental taste in Europe 1650–1820', an exhibition recently at the Whitworth Art Gallery, Manchester. The main exhibit was a magnificent Meissen tea and coffee service in its original leather bound travelling box, once owned by William Wilberforce, the slave reformer. In addition to the ceramics were furniture and textiles, all illustrating the influence of China on the decorative arts.

Some Old Favourites

Artistic Licence

4 April – 14 May 1978
Tate Gallery, Millbank, SW1

Several small-scale exhibitions at the Tate are providing an opportunity to see works in the collections which have been in store. 'Some Old Favourites' is self-explanatory, although quite whose favourites they are cannot easily be established by looking at the forty-one pictures and sculptures on show. Many have been bought over the years from Royal Academy Summer Exhibitions, some have hung at the Tate since its opening by the Prince of Wales in 1897. The exhibits are all thoroughly accessible, both in style and subject matter, and include Sargent's affectionate scene of children *Carnation, Lily, Lily, Rose*, Fuke's vivid *All Hands to the Pumps*, one of several examples here of the Newlyn School, Strang's *Bank Holiday*, Munnings's *Their Majesties Return from Ascot*, a lyrical depiction of Queen Mary and George V in a landau, and the curious, widely loved and reproduced painting of monks fishing by Wendy Sadler called *Thursday*, painted in 1880.

'*Artistic Licence*' is a more deliberately structured exhibition, again showing works long in store, but by juxtaposing pairs of pictures bearing the same title and/or of similar subjects by different artists, aims to jolt the spectator into reappraising the nature of a work of art and encourage a fresh look at the Tate's collection as a whole. Thus, for example, Royal Academician William McMillan's literal stone carving of *The Birth of Venus* (1933) is set against an abstract painting by Alan Davie (1955) of which the artist himself only on completion discerned his subject and supplied the title, again, *The Birth of Venus*. The precise conception and execution by the one artist is contrasted with the spontaneity of the other and the approach of the artist to his subject, and the very purpose of art, is called into question.

Another pair raises questions about how we see ourselves. *Family Group*, a bronze maquette by Henry Moore (1944, the preliminary model for the Harlow Sculpture of 1954) is married with R. B. Kitaj's book cover for the annual budget of the City of Burbank, California, made at the end of the 1960s from one of Kitaj's fifty *In Our Time* prints. Kitaj's piece echoes Moore's in form – the figures descend in height from patriarch to child – which merely

WILLIAM MACMILLAN
The Birth of Venus, 1933, stone
Tate Gallery, London

emphasises the difference in interpretation of the content – the timelessness of Moore's solid group versus the slick, wholly contemporary, scene by Kitaj, complete with friendly cop, fire engine and motorbike.

There are thirteen pairs in the exhibition (one pair has four parts) all interesting, and some surprising, works, dating from 1904 – 1971.

MARTIN MARGETTS

Alastair Morton and Edinburgh Weavers

29 April – 29 May 1978
Scottish National Gallery of Modern Art,
Edinburgh

Subtitled 'Abstract Art and Textile Design 1933 – 40' this exhibition examines the dual career of Alastair Morton (1910 – 1963), as abstract painter and as a designer and producer of fabrics. From the early 1930s Morton directed the small pilot firm of Edinburgh Weavers, a subsidiary of the larger parent company Morton Sundour Fabrics (also the family business). He employed artist friends to suggest ideas for textiles, perhaps the most significant achievement in this respect was the launching of a range of 'Constructivist Fabrics' from the London showrooms of Edinburgh Weavers in October 1937 to designs by Ben Nicholson, Barbara Hepworth, Ashley Havinden, Eileen Holding, Arthur Jackson, Winifred Nicholson and others. Morton's own painting was in a constructivist style, influenced by Mondrian, Moholy Nagy and Nicholson, but individual in its use of geometrical form and brilliant colour.

The exhibition includes paintings and drawings by Alastair Morton as well as works by Nicholson, Hepworth, Havinden, Jackson, Herbert Bayer and Alexander Calder. A number of striking Edinburgh Weavers textiles, some of them never before exhibited, are also on show, backed up by designs and documentary material.

Advertisement for Morton Sundour and Edinburgh Weavers fabrics from 'Studio Yearbook of Decorative Art', 1935

EDWARD LEAR
Subiaco,
signed and inscribed '*Subiaco*' and dated '*1839*',
pencil heightened with white on light green paper
24.2 × 34.3 cm

From Spink's annual exhibition of 'English Watercolour Drawings' at 5 King Street, St. James's, SW1 until 12 May. The large number and variety of watercolours in the exhibition include several by David Cox, Peter de Wint, John Nixon, William Muller and Edward Lear as well as examples by Thomas Girtin, John Cotman and Thomas Gainsborough.

Great Victorian Pictures

28 January – 12 March 1978
Leeds City Art Gallery
25 March – 7 May 1978
Gloucester Museum and Art Gallery
20 May – 1 July 1978
Bristol City Art Gallery
24 July – 17 September 1978
Royal Academy of Arts, Piccadilly, W1

This travelling Arts Council Exhibition is a rare feast for lovers of Victorian enthusiasts. The idea is a good one: a collection of sixty good examples of Victorian popular art. The criteria of the selection is any painting which made a great public impact at the time, and the word great therefore means pictures which the Victorians regarded as great, not what we may now regard as great.

Do not expect therefore to see any Pre-Raphaelites or Rossetti or Burne-Jones. In other respects, however, the spectrum is wide, ranging from historical and religious subject, domestic *genre* and modern life, and cape and seascape, animal pictures, to the late psychological thrillers of Orchardson, John Collier, Marcus Stone and Frank Dicksee. We often forget that religious pictures were among the most popular and hotly debated of all early Victorian pictures, and these are represented by Burton Riviere, Gotlake and Noel Paton. Next in popularity were historical subjects, especially patriotic ones, hence Lady Butler's *Roll Call*, Herkomer's *Last Muster*, O'Neil's *Eastward Ho!* and scenes from English history by E. A. Abbey, John Gilbert, E. M. Ward, Ernest Crofts, Pettie and J. D. Linton. Modern life is amply represented by Madox Brown's *Last of England*, Frith's *Railway Station* and other examples by Redgrave, Egg and George Elgar Hicks. Tissot is only represented by his *Life of Christ* volumes, which is a pity, but his pictures were never great popular hits at the time.

HENRY NELSON O'NEIL
Eastward Ho! – *August 185-*
Private Collection

When the Royal Academy moved to Burlington House, the landscape painters found that the only way to make an impact in the huge rooms was to paint landscapes at least eight or ten feet long, in massive frames. Some of these RA monsters are represented, by MacWhirter, Farquharson and Peter Graham, three Scottish worthies who specialised in bleak Scottish landscapes in filthy weather. Much the same principle applied to seascapes, and there are examples by Stanfield, Wyllie and J. C. Hook. No Victorian show would be complete without animal pictures, and here we have Landseer, of course, and Stacy Marks. Of the Neo-classical painters, only Alma-Tadema is present, as he was by far the most popular and successful of them. He certainly made much more money than Leighton, Watts or Poynter ever did. Obvious gaps have been filled in by using prints, such as mezzotints of Martin's *Judgement* series, and an engraving of Maclise's *Death of Nelson*.

Roger Fry would certainly turn in his grave if he could know that the Arts Council is actually sponsoring an exhibition of such thumping Victorian chestnuts. How times have indeed changed. Even so, Victorian scholars and collectors may still gaze on some of these white elephants with disquiet. An exhibition which unites under one roof Landseer's *Stag at Bay* and *The Old Shepherd's Chief Mourner*, Millais' *Bubbles*, Watt's *Hope*, *Love Locked Out* by Anna Lea Merritt, and *The Doctor* by Luke Fildes, is bound to be visually and mentally stimulating, to say the least. We may love them, we may hate them, we may even laugh at some of them, but they are impossible merely to avoid or ignore. Certainly, any reaction is better than no reaction, which is why this exhibition should be regarded above all as fun. Allow the critical faculties a holiday for once, and jump in the Great Victorian deep end. So thick are the encrustations of prejudice which still overlay these pictures, that we have to try and wipe the slate clean before we look at them.

The Victorian Revival of the last ten years has seen many interesting exhibitions, but nothing quite like this one. It really should help us to get closer to those unpredictable, paradoxical, exasperating, fascinating Victorians, whose spiritual and cultural heirs we all are, whether we like it or not. Rosemary Treble is to be congratulated on the idea of this marvellous show, and also for making a very interesting selection of 'pops', never an easy thing to do.

CHRISTOPHER WOOD

[illegible]

Nineteenth- and twentieth-century British Prints

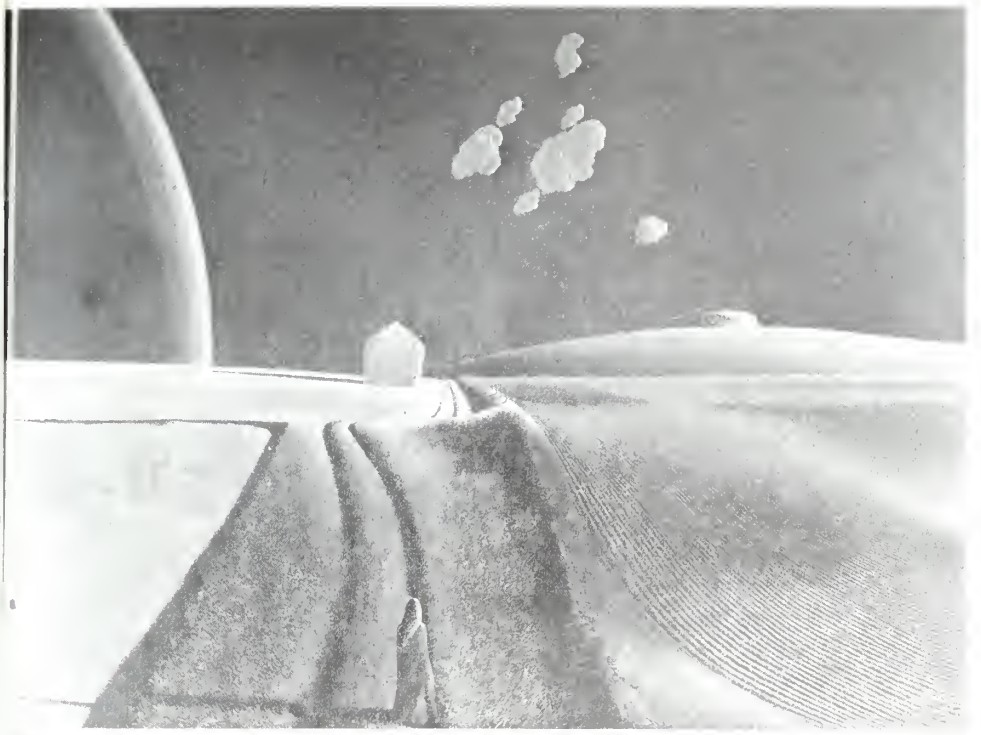
10 – 30 May 1978
P. and D. Colnaghi and Sons
14 Old Bond Street, W1

One of the most fascinating aspects of this wide-ranging exhibition is the extraordinary continuity of interests and ideas that can be detected in British print making over the whole one hundred and fifty year period that it covers. The romanticism of the superb group of prints by Blake, Palmer and Calvert with which the exhibition opens finds powerful echoes in the outstanding works from the 1920s and 30s by Graham Sutherland, Eric Gill, Gwen Raverat, Paul Nash, Gordon Craig and Griggs whose architectural studies are a particular revelation in this company. One can detect this too even in the more formalist concerns of the European influenced artists of the same period such as Bomberg, William Roberts, Gaudier, and Hilton where there is a richness and linear density that is peculiarly English. It is an exhibition with many comparatively unusual things, in particular some delicate lithographs by Shannon, some technically brilliant portrait engravings by Gerald Brockhurst and two nostalgic fair-ground scenes by Allan Gwynne-Jones. These, with some good examples of the work of such 'old faithfuls' as Haden, Cameron and McBey all help to make this a well founded show, full of interest to both the collector as well as the historian of nineteenth- and twentieth-century British prints.

NICHOLAS UTTERWOOD

WILLIAM MORRIS
Tulip and Willow, printed linen, designed in 1873, but not successfully produced until 1883.

From a small and attractive exhibition of William Morris' designs for printed textiles at the Victoria and Albert Museum, South Kensington, SW7, until 16 July.



ndustry Collects: Cinzano glass

5 March – 30 May 1978
ictoria and Albert Museum
outh Kensington, SW7

has become quite the fashion for wine producing firms to establish glass-collections. A few years ago we saw the Peter L. Heering Collection of Danish glass in the Victoria and Albert Museum, Harvey's of Bristol's 'History of Wine Museum' mainly of bottles and decanters, is touring the country, and now Cinzano (UK) is showing their collection of drinking vessels through the ages. But while the Heering and Harvey firms have put national limits to their collections, Cinzano's have cast their net very wide indeed, taking in the whole of Europe as well as the Middle East, and covering the period from the Romans to the Industrial Revolution. The collection was started in 1971, with Mr. Peter Lazarus of Bristol as its Curator, and it is growing by leaps and bounds. Since the first catalogue was published in 1974, the quantity of items has doubled, and no less than one hundred and twenty-four pieces are today on show in the museum.

They include many fine examples of familiar types, such as a magnificent *Reichsadler Humpen*, a splendid eighteenth-century Silesian goblet with the finest engraving, an Amen glass and four beautiful Beilbys. But what makes the exhibition truly fascinating is the great number of unknown types and unique pieces. How pretty is the *Zwischengold glas*, tinted in red, with gold and silver flower motifs, instead of the usual figure scenes in gold against a cold clear background. Very elegant and also historically interesting is the *façon de Venise* goblet, cold painted in many colours with the arms of Saxony, and with dots and stripes in black on stem and foot. Among the great selection of English eighteenth century wine glasses are many outsiders, showing surprising eccentricities of shape and colour inlay.

Most sensational of all is perhaps the baluster stemmed wineglass, diamond point engraved with the minutest view of Chester, and dated 1722.

For those who want to 'take the exhibition home' there is a sumptuous catalogue with every piece in some prettily filled with Cinzano red) illustrated in colour and with a description of each in six different languages. The pictures are better than the text, which leaves the careful reader with many questions unanswered and occasional doubts concerning datings and attributions. There is also a smaller catalogue, with every piece illustrated in black and white, a useful companion for the visitor.

The Cinzano collection, though based in London, will not be on permanent show anywhere, but spend its time travelling around. The handsome cases, Cinzano's own, will when dismantled pack flat, and each piece has its own specially built case for safe travelling. The big catalogue is arranged on the loose leaf principle, which indicates that the collection is intended to go on growing. Altogether an interesting exhibition and a laudable enterprise.

ADA POLAK

Zwischengold glas beaker, 1730
Cinzano Glass Collection
Victoria and Albert Museum, London

DAVID INSHAW
She did not turn (1974, 34 × 52 cm), he

Included in the large retrospective exhibition of the work of David Inshaw, a member of the Brotherhood of Ruralists, being mounted by the Brighton Museum as one of its contributions to the Brighton Festival. It runs until 4 June.

L. S. Lowry drawings

10 – 30 May 1978
P. and D. Colnaghi and Sons
14 Old Bond Street, W1

Drawing was for Lowry a lifelong activity and one which was always of equal importance to that of his painting. He discovered in the medium, and in pencil drawing particularly, a range of subtle 'greys' equally able to convey mood and atmosphere as the famous 'whites' of his oils. Drawing of course had the great advantage for him of immediacy and intimacy and these qualities are at the heart of all the best works in this exhibition, all forty or so of which are drawn from a single, private collection.

L. S. LOWRY
Family Discord
pencil, signed and dated 1922
259 × 199 mm
Colnaghi's

The finest drawings are from the early period of his career and in particular the 1920s. *Family Discord* is a good example of the simple linear style he used for interior *genre* scenes at this time, while *Rhuddlan Castle* (1925) reveals the beginnings of the more textured or 'smudged' technique he was soon to adopt in his drawings. Also from this period is an outstanding pastel figure study, *Boy with a Sprained Ankle* (1924), tender in mood but so sympathetically observed as to lack any trace of sentimentality. Most of the remaining drawings are from the 1960s onwards, and though slightly more varied in quality, there are a number of fine things, in particular *The Notice Board* (1970) a typically lively study of figures in a landscape and *The Half-Moon* (1963) an attractive architectural study of a Sunderland pub.

NICHOLAS SHERWOOD

The Baroque Age

The seventeenth century continental collections of the Victoria and Albert Museum have recently been reorganized and re-installed in Rooms 1–3 of the museum. The paintings, sculpture, furniture, silver, porcelain, textiles and other works of art, many of which are of outstanding individual importance, have been arranged to convey an impression of magnificence and luxury. The objects are arranged more or less chronologically, the smaller ones in cases according to their *genre*, some of the furniture in appropriate settings, and pieces such as the John Evelyn cabinet and the ebony cabinet with gilt metal reliefs said to have belonged to Marie de' Medici and which came from Mentmore, with the sculpture in the large main room. Seventeenth century sculpture is particularly well represented. There is a major work by each of the three principal Roman masters: Bernini's flamboyant bust of *Thomas Baker*, his more classical contemporary Algardi's bust of *Cardinal Zacchia*, and the Flemish Dusquesnoy's *Rondanini Faun*, whose torso was a Classical sculpture, lent from the vaults of the British Museum. Bernini is also represented by a terracotta model of Pope Alexander VII for his tomb in St. Peter's. In addition are equestrian statuettes of Henri IV and Louis XIII by Le Sueur, two bronzes and two marble busts by Foggini and two bronze urns and two models in red wax by Soldani, both Florentine sculptors.

Some idea of the quality and variety of the arts in the seventeenth century can be obtained from these splendid objects but perhaps more attempt could have been made to define the meaning of 'Baroque' and to explain the stylistic changes which took place in the different countries as the century progressed.

BI.

GIOVANNI LORENZO BERNINI
Thomas Baker. Rome, c. 1638. marble

Milk pan, designed by Daniel Marot for Hampton Court, Delft, 1690–1694, tin-glazed earthenware.

Armchair. Venice, c. 1680, walnut.

PAOLO VERONESE
Alexander and Darius before Alexander
7 ft 6 in × 15 ft 5 inches

The magnificent picture, probably painted in 1565–7 when Veronese's technique was at its best, is the subject of a small exhibition at the National Gallery [illegible] displayed with a full size x-ray mosaic made up from [illegible] mounted and forty individual radiographs in which [illegible] changes the painter made before he arrived at the final composition can be seen.

Although interesting, the x-ray does not solve the picture's iconographic problem: which of the two young men on the right is Alexander. The story illustrated is that of the visit Alexander and his friend Hephaestion made to the family of his defeated enemy Darius, King of the Persians, after the Battle of Issus. Darius' mother mistook Hephaestion for Alexander but the latter generously forgave her. It would seem obvious that the more magnificently dressed of the two, the young man in the red tunic, should be Alexander but then why should there be a sprig of laurel on the dark armour of the other young man and why should he point so imperiously towards himself? The exhibition, and the very interesting booklet which publishes new material on the history of the picture, have been devised by Cecil Gould, the Keeper of the National Gallery, who will be retiring at the end of May.

BI

Coloured rubbing from a brass of a knight of the Trumpington family.

Figures jousting, from the Military Roll of Arms

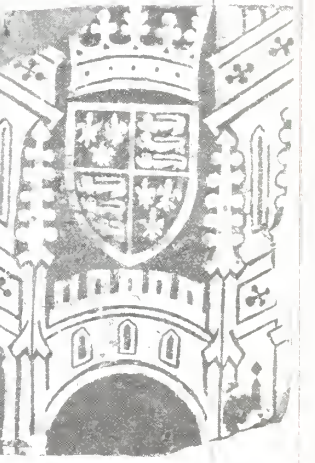
Porcelain milk jug, with the Arms of Barnwell. Chinese Export, c. 1745

Heraldry

4 May – 27 August 1978
British Museum, Bloomsbury, WC1

'The knight in shining armour, his shield and horse's trappings emblazoned with his colourful and elaborate personal device, his visor down, lance poised and banner flying, storming headlong into the fray, is an image that has long appealed to children and adults alike. "Heraldry" however, with its complex Anglo-Norman terminology and its connotations of dusty archives and endless family trees, is not generally associated with the romance of chivalry. A visit to the British Museum and British Library's joint exhibition should rectify this misunderstanding, for the variety and splendour of the manuscripts and objects displayed, with their bright colours and lively designs, conjuring up a rich Medieval atmosphere, is enough to excite and delight the imagination and curiosity.

The exhibition traces the British history of heraldry from its beginnings up to the reign of Queen Victoria. True heraldry as defined by Sir Anthony Wagner Garter King of Arms "the systematic use of hereditary devices centred on a shield" seems to have emerged in the mid-twelfth century. At this date a shield decorated with small gold lions appeared in association with the Plantagenet family, most notably on the funeral plaque from the tomb of Geoffrey Plantagenet, Count of Anjou in Le Mans Cathedral (on loan in the exhibition). Other early uses of heraldry are found on seals and more colourfully on Rolls of Arms, manuscript chronicles of people and events, among the most spectacular of which is the Westminster Tournament Roll which commemorates the birth of Henry VIII's son in 1511, lent by the College of Arms. There are sections in the exhibition showing the banners and badges on which the heraldic devices were displayed, the use of these devices in civic, corporate, mercantile and ecclesiastical life, the duties of the heralds, and the development of the Royal Coat of Arms. It ends with the history of the Orders of the Garter and of the Bath.



Inlaid tile with the Arms of England and France from Great Malvern Priory, c. 1450

Embroidered velvet tabard of Sir William Dugdale, Garter King of Arms.

Right.
Silver seal matrix of Robert Fitzwalter

Far right.
Figure from William Bruges' Garter Book

Rubens and his pupils

The Petit Palais continuing its *Année Rubens* with an exhibition of a series of drawings by the master from Antwerp and his pupils. We can see here how the seventeenth century of the Carracci brothers and Michelangelo Merisi da Caravaggio da Vinci and Raphael contributed to his 'manner', how his own genius interpreted this influence, and with what verve he added to his very free adaptations his own opulent humanity and a sensitivity to light and artistry which foreshadow Delacroix. Other drawings executed in the style of the northern schools (Dürer, Lucas van Leyden) display the variants and characteristics of the master through his corrections of well-known compositions. Some thirty original drawings by Rubens, including the important study for the *Descent from the Cross*, from the museum of Antwerp, are followed by works of his pupils (Van Dyck, Van Uffelen and Jordaens, amongst others) which all account for a bit of their individual qualities, the power and the pep of the Flemish master. Until 15 May.

GERALD SCHURR

PETIT PALAIS, RUBENS
Exhibition
Avenue Winston Churchill
8e Arrondissement, Paris

Les cinqs jours de l'objet extraordinaire

L'Association des Antiquaires et Galleries d'Art Rive Gauche
18–22 May 1978

Several of the best known Left Bank dealers have combined to present objects of an unusual or distinctive appearance or purpose in a display of high quality and historical interest.

A miniature *bureau de voyage*, made for Marie Antoinette, bearing the mark of Joseph Gengenbach, called Canabas, c. 1780. From Jacques Perrin, 3 Quai Voltaire, 75007 Paris.

Masterpieces of the Thyssen Collection

The Musée d'Art Moderne, 11 avenue du President Wilson, is exhibiting eighty-one masterpieces of twentieth-century painting from the Thyssen-Bornemisza Collection housed in the Villa Favorita near Lugano in Switzerland. It is a magnificent collection which includes works of Rembrandt, Guardi, El Greco and Goya. But of those on view in Paris the oldest are by Van Gogh or Matisse, and the most recent by Pollock or Vieira da Silva. All of them bear witness to the eclecticism of a discerning collector and to his predilection for structured, well-balanced compositions. First in the exhibition is an imposing Derain of the Fauve period, *Waterloo Bridge*, signed in 1906. This is followed by the forceful Cubism of Gris, Braque and Picasso, Gleizes and Fernand Leger. Then come the German Expressionists and the Blaue Reiter, Constructivism and its apostle, Mondrian, leading to the abstract compositions of Tobey, Kandinsky and Esteve and including the great names of Surrealism, Chirico and Tanguy, Delvaux and Dali. (Until 20 May). GS

MAX ERNST: *Untitled Dada*, c. 1920. 43 × 31 cm
Thyssen Collection, Paris.

The Temple of Borobudur

On view at the Petit Palais are sculptures and objects illustrating the art of Java in the eighth and ninth centuries, taken from the Temple of Borobudur which is at present being restored under the auspices of UNESCO. Other objects in stone or bronze from neighbouring sources help the uninitiated to distinguish between Buddhist and Hindu styles. Indonesia, situated at the junction of sea routes to India and China, and Java in particular enjoyed, from the year 732, royal rule favourable to the development of religious architecture. Borobudur is the most important and most original monument of that period. It is a terraced pyramid dominated by a Buddhist *stupa* and the walls of the galleries are decorated with five thousand metres of sculptures illustrating episodes in the life of Buddha. (Until 15 June) GS

in the French Provinces

At Perigueux, until 16 May, the museum is showing *Los Caprichos*, a series of etchings by Goya begun in 1796, which daringly illustrate the customs and ollies of the period

At Caen the Musee des Beaux Arts is, until 30 May, devoted to the work of the French-Hungarian sculptor Etienne Hajdu. As a pupil of Bourdelle he originally worked in marble and metal in a very individual manner, carving large reliefs with a purity of line which recalls early Greek statues

The Musee des Beaux Arts at Chartres is showing works of Ben Nicholson until 30 May. This is a useful retrospective exhibition of his graphic work between 1925 and 1969, organised jointly by the British Council and the Musees de France. It traces his progress from line-engravings to etchings including the dry points of the years 1940–1950 – a progress which excludes lithography (which he never attempted) and wood engraving (he made only one) and reveals obvious affinities with his paintings – 68

Divinites Terribles du bouddhisme Vajrayana

10 May – 10 June 1978

This exhibition at Galerie Marco Polo, 21 bis Boulevard St. Germain, 75007 Paris consists of a remarkable display of early sculptures and paintings from India, Nepal and Tibet. The most dramatic exhibit (illustrated above) is made up of three vast bronze figures, of which the most impressive, 2.20 metres high, represents the goddess Lhamo, protector of the Holy city of Lhasa

Jewellery and Precious Objects in Antiquity

25 May – 20 June 1978

This collection of early jewels at Galerie Ulaeus, 24 rue de Seine, Paris 75006, includes amber necklaces of the sixth century BC, a massive pair of Achaemenid armlets in solid gold, three bronze Urartu belts, gold diadems from Greece in the third century BC and a collection of ancient rings

BELGIUM

Bruges Art Festival

21–28 May 1978

The programme will include visits to the Mediaeval buildings and works of art in the city (the Church of Our Lady, the Hospice of Saint John and the Memlinc Museum), musical events, and lectures by leading authorities on Flemish culture such as Professor Friedrich Heer. Further information can be obtained from John Calabrum, 55 Drayton Gardens, SW10

Silver kettle – Antwerp, 17th c.

From the Dunden bequest recently put on permanent display at the Sterckshof Museum near Antwerp. As well as an extremely fine and important collection of silver, particularly from the eighteenth century, the bequest included ceramics and a few family documents

WEST GERMANY

Herzog August Bibliothek

Lessingplatz 1
Wolfenbuttel

Wolfenbuttel in Niedersachsen has an important place in Germany's cultural scene. It is a few miles away from the iron curtain between Braunschweig and Helmstedt. Handsome frame work houses, unspoilt since Mediaeval times, are clustered around its centre, the Schlossplatz, with an impressive castle and a famous library.

The library Herzog August Bibliothek, was named after one of the most cosmopolitan and learned Dukes of Brunswick – Duke August (1577–1666) and has existed for more than four hundred years. It was founded in 1572 by Duke Julius of Brunswick because Wolfenbuttel was the Ducal residence from 1300 until 1754. The provincial town profited enormously from the Duke's patronage of the Arts. Duke Julius' library consisted of four thousand three hundred books, among them numerous Mediaeval manuscripts. Many were presented to him by the

[illegible] who [illegible] Heinrich [illegible] where they were kept [illegible] century when they [illegible] Wolfenbuttel.

The largest [illegible] August who, with the [illegible] over Europe, amassed so many books that his library became the largest one [illegible] Europe, counting to eighty-one hundred and sixteen thousand volumes. They covered most of the knowledge of his time in several fields: theology, philosophy, history and science. Since Duke August also collected rare clocks and was a devoted horse-breeder, his library was on the first floor of the Ducal stables. Every volume was catalogued by [illegible] with handwritten entries and comments.

As time went by, the community growing [illegible] gained the reputation of being the eighth wonder of the world. From 1690 until 1716 it was under the supervision of the philosopher and scientist Gottfried Wilhelm Leibniz. Even the poet Gotthold Ephraim Lessing spent the last eleven years of his life in Wolfenbuttel as a librarian and died there in 1781. But as far as we know he was never very happy in this provincial environment.

When the Dukes of Brunswick left Wolfenbuttel in 1754 the library lay dormant and the books were left untouched until the late nineteenth century. But for this the valuable books and documents from the sixth to the eighteenth century would not have been saved. One of the most important items, for example, is the supposedly oldest book printed in German, Ulrich Boners "Edelstein". It was published in Bamberg in 1461 with numerous woodcut which were the first printed book illustrations. Another famous volume is the Sachsenspiegel, a fourteenth century fully illustrated lawbook. The early prints before 1500, the nautical maps, the musical prints and the Bible collection are outstanding, as is the modern section since 1501, for example painter books by Chagall, Picasso, David Hockney and so on. Although Gottingen, Berlin and Munich own larger collections than Wolfenbuttel (four hundred and fifty thousand volumes – the latter is unique in some early editions and in its survival of the "Bibliotheca Augusta" which comprises the wealth of the sixteenth and seventeenth century literature.

A word must be said about the architecture. The first library was built after a design by Hermann Korb in 1706–10. It had a rotunda, which is said to have inspired the British Museum, but the facade looked rather austere and plain. Then, in 1886, a new library was created which reflected the pompous style of the "Wilhelminische Era", and which is still standing. Only the interior has been modernised. When wandering round with a guided tour (every day at 11 a.m.) one admires all the one hundred and sixteen thousand pigskin bound volumes of the "Bibliotheca Augusta". The Duke August used to arrange his books on their shelves according to their size, and this has been maintained as a space saving device. Changing exhibitions in the four main rooms are arranged regularly.

The manifold activities of the library are increasing and include conferences, lectures, regular publications and scholarships for graduate students.

KRISTINA VON BODELSCHWINGH

The Southern Cross"
Montague Dawson
1895 1973
Canvas size 20" · 30" cm 51 · 76
Outside frame 27" · 37" cm 69 · 94

"In Toronto" Fine Paintings by recorded artists

Henry Andrews, W R Bigg, J B Burgess, M J Caballero, Leon Caille, Ivan Choultse, F C Comte, Thomas Creswick, Montague Dawson, E Detaille, Victor Dupre, T E Duverger, Dietz Edzard, Suzanne Eisendieck, R Ernst, W P Frith, Paul Grolleron, A F Gues, Heywood Hardy, Louis Hasselbusch, J J Henner, Joseph Highmore, Bernard de Hoog, J C Horsley, Louis B Hurt, W Lee Hankey, John Hoppner, J G Jacquet, C Kiesel, L Lasalle, A A Lesrel, J Leurs, Constantin Makovsky, S Meadows, Edwin L Meadows, Han van Meegeren, Henry H Parker, Sir Henry Raeburn, Antonio Reyna, Leon Richet, George Romney, Lucio Rossi, Ferdinand Roybet, Wm Shayer, A Tamburini, Eugene Verboeckhoven, Alfred Vickers, T H Weber, Jose Weiss, Felix Ziem and others

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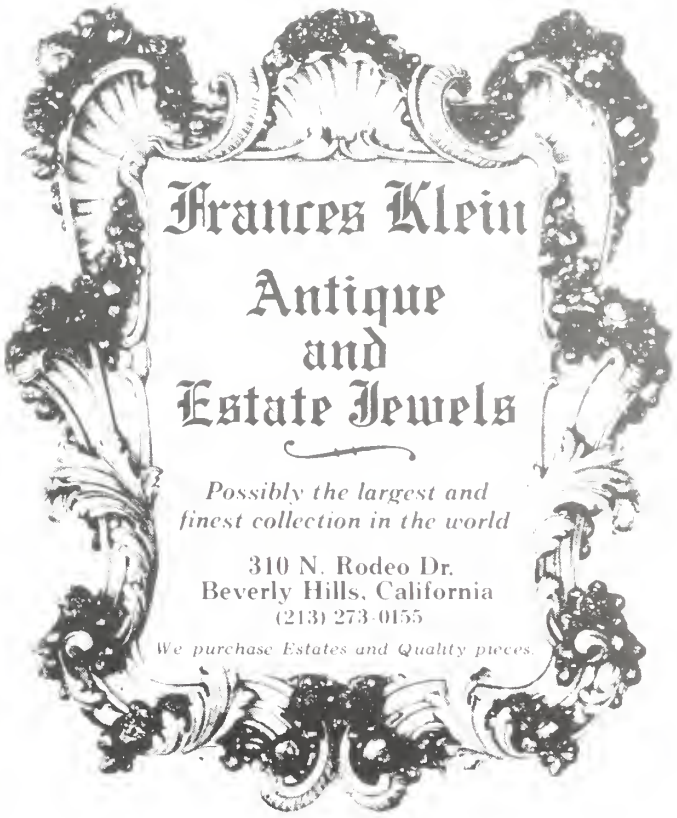

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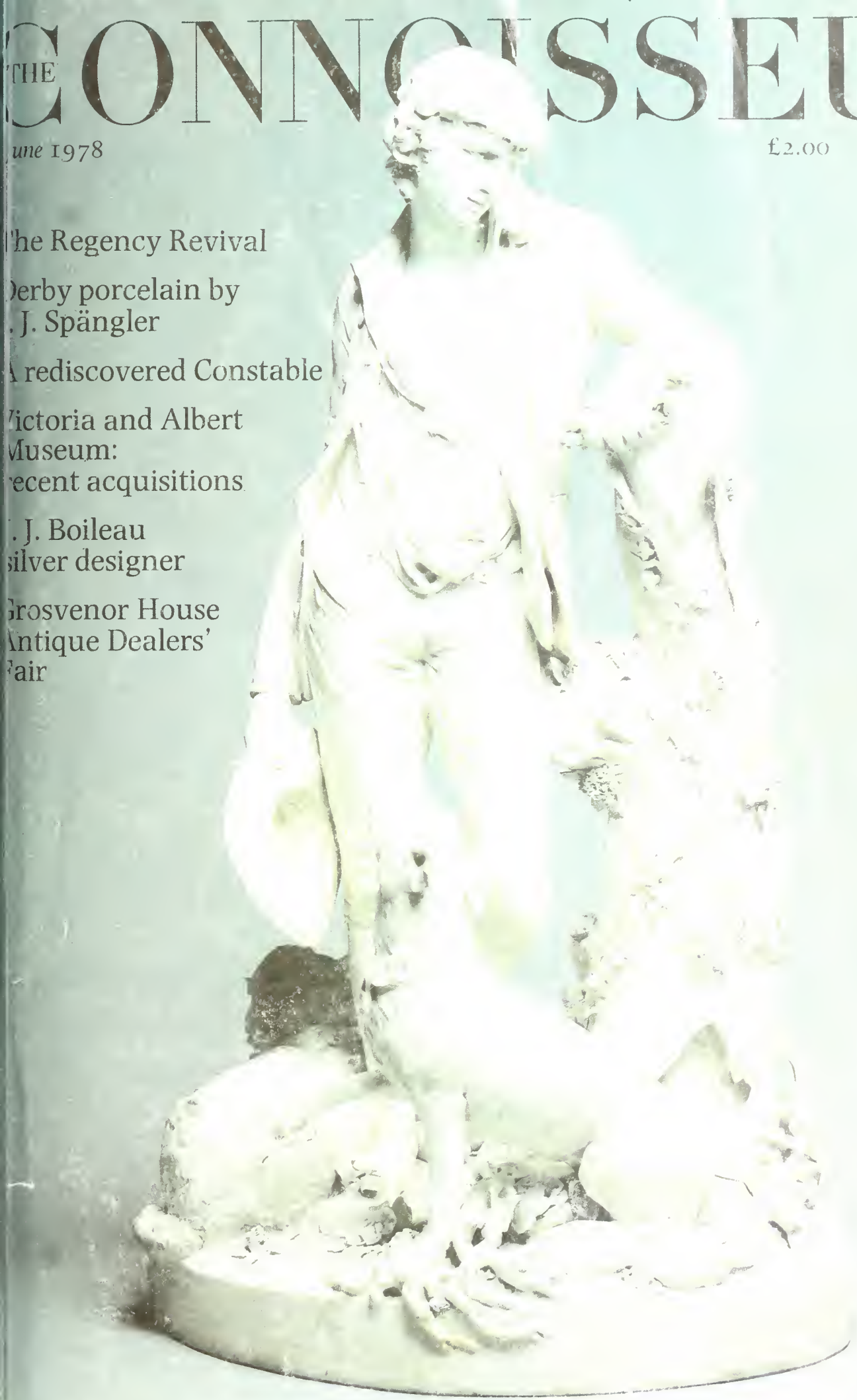

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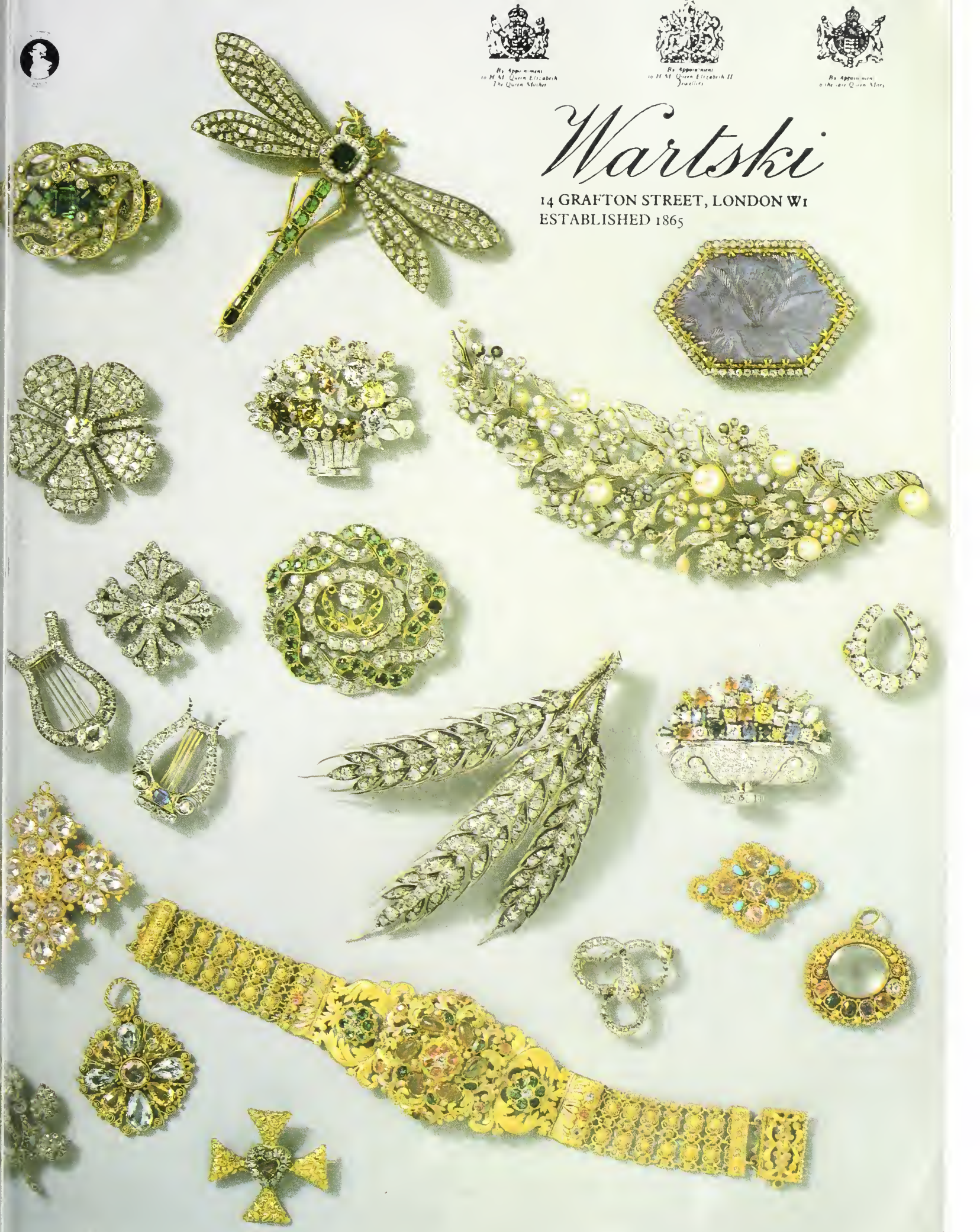

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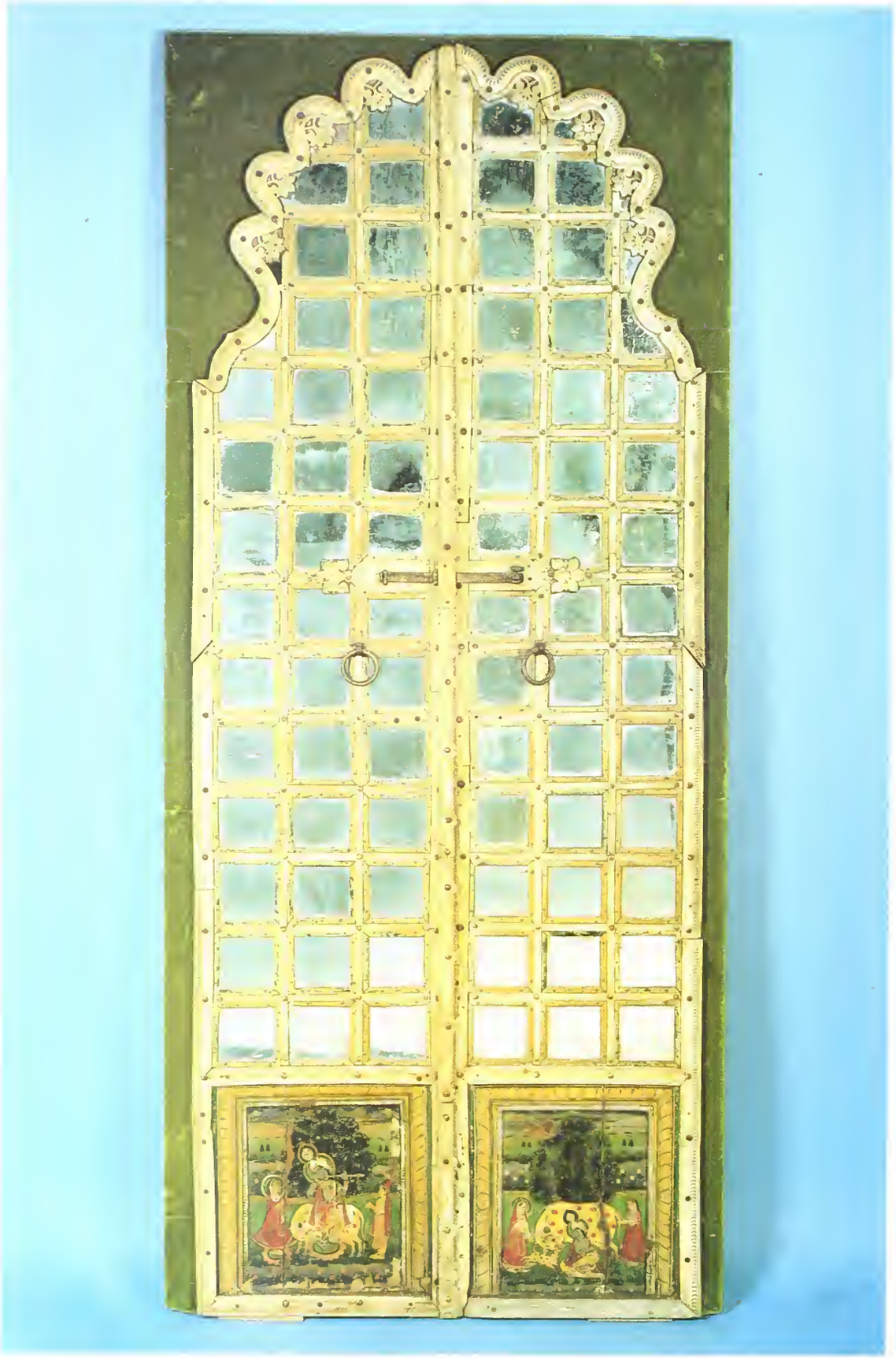

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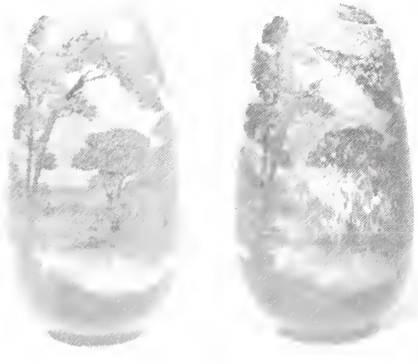

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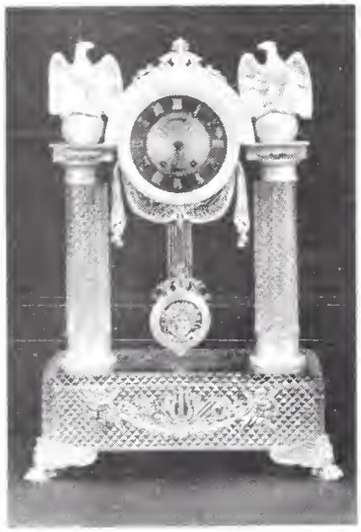

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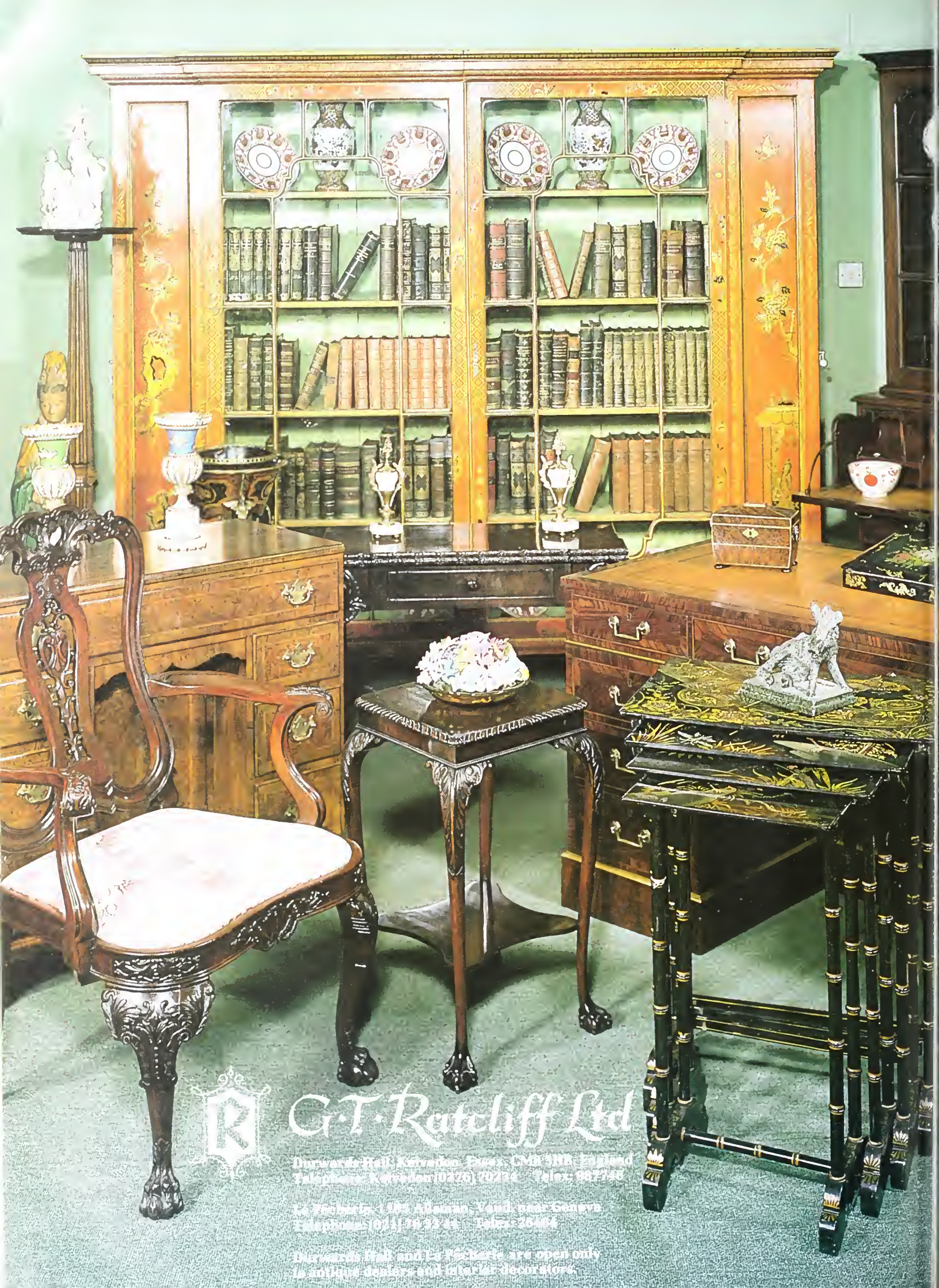

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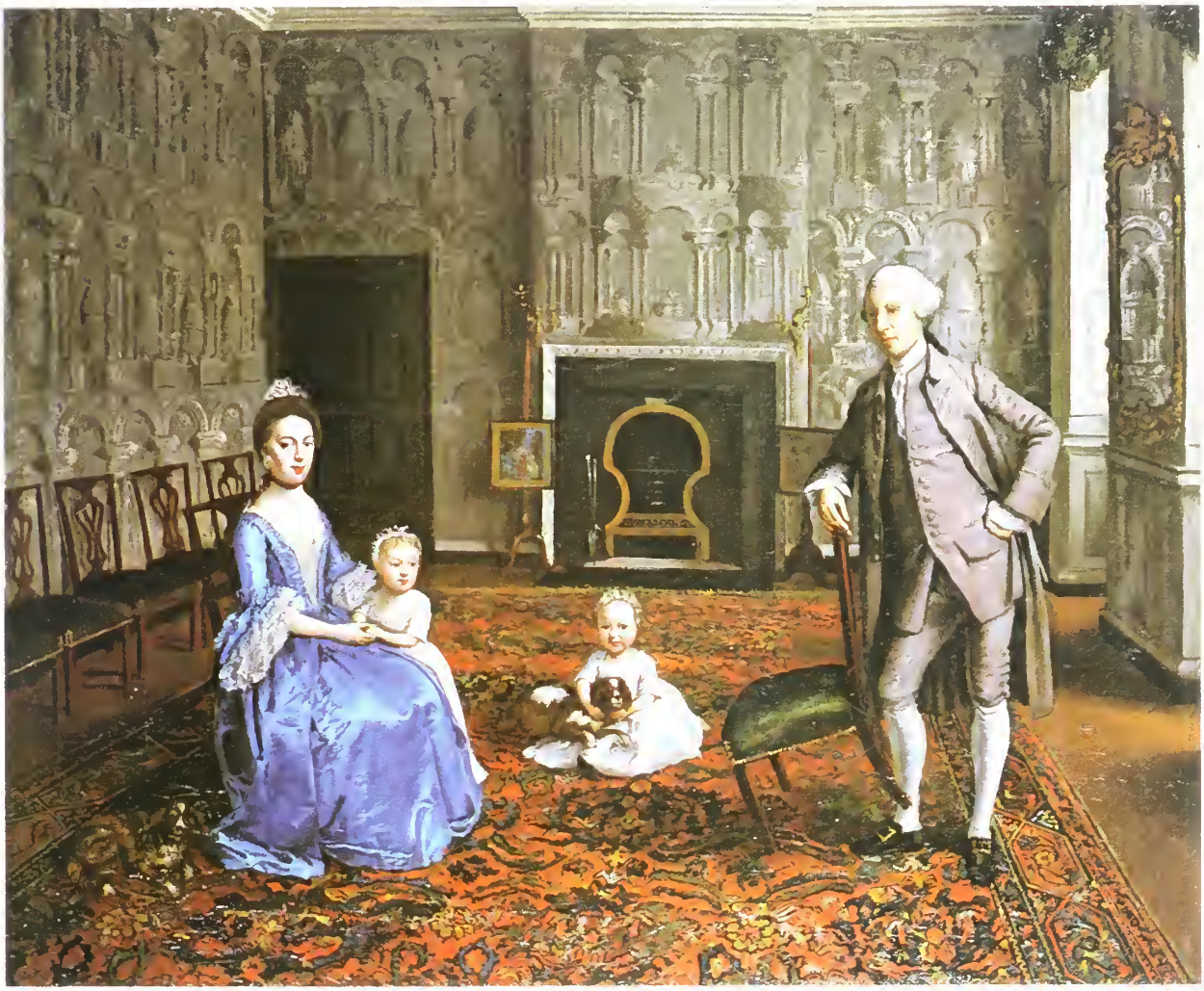

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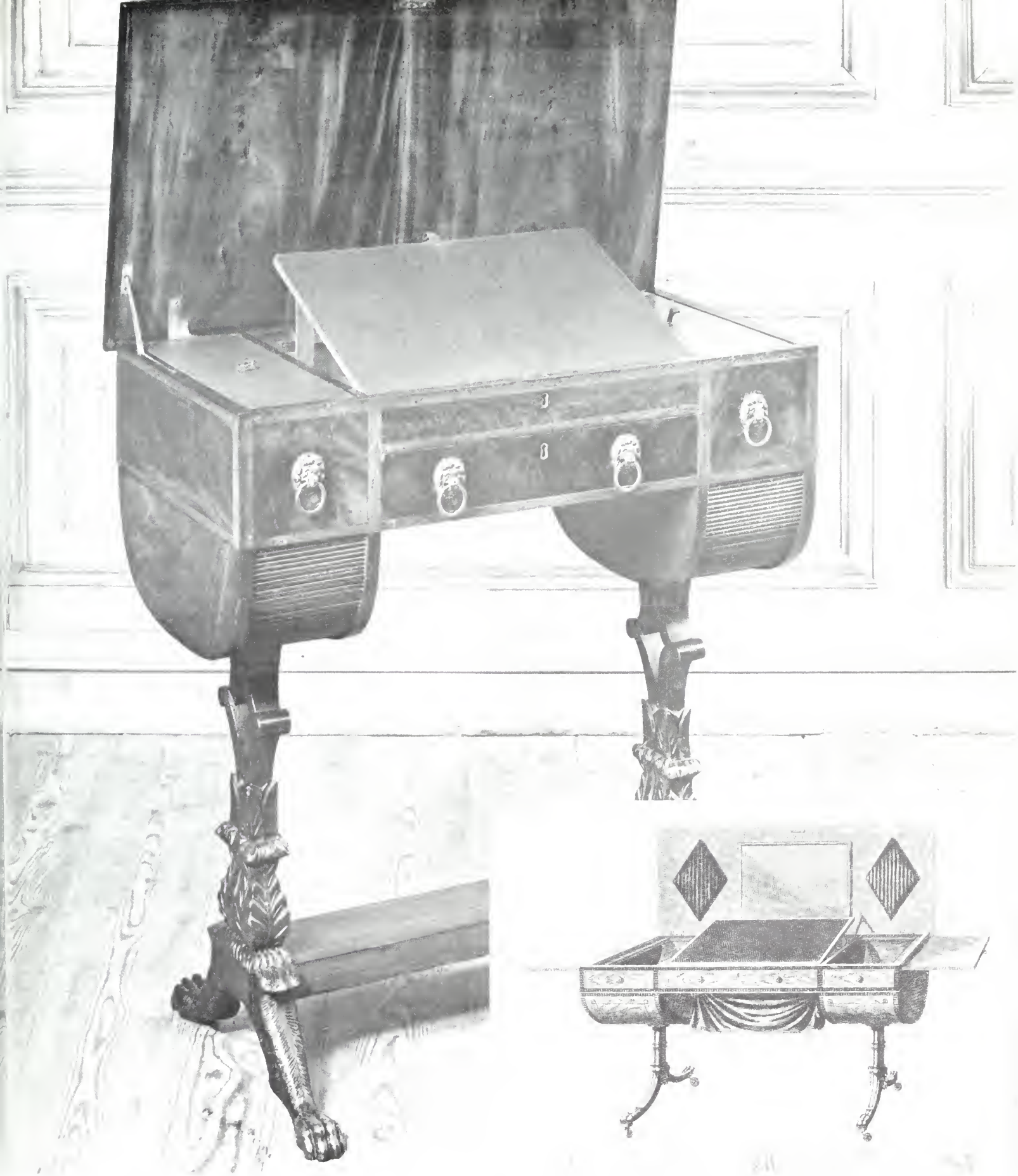

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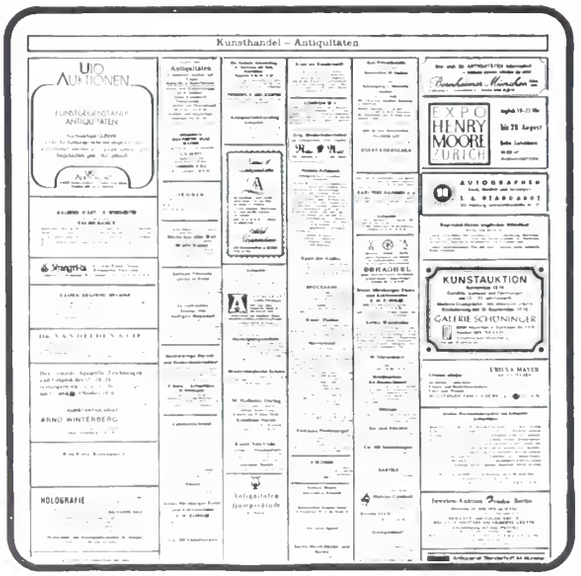

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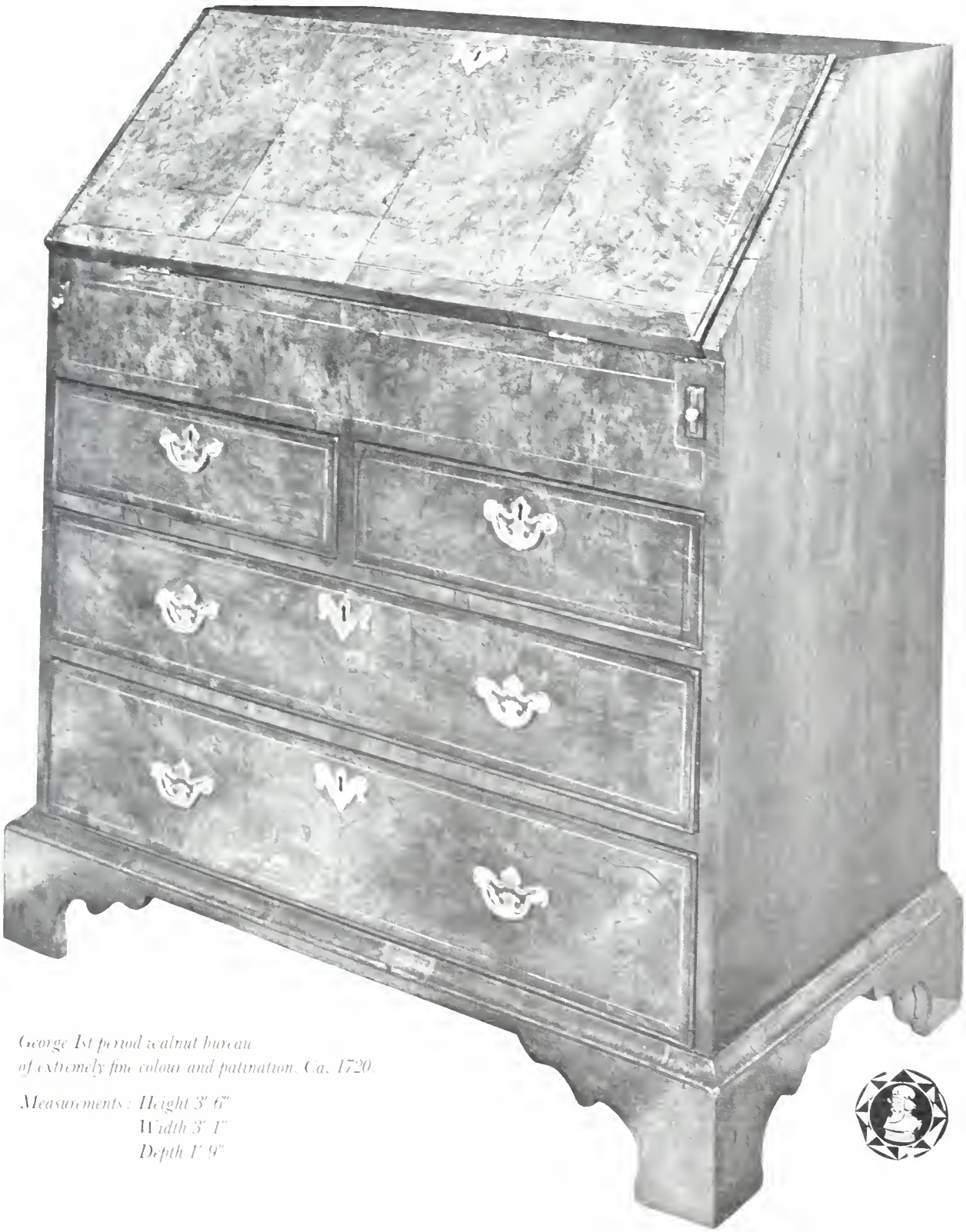

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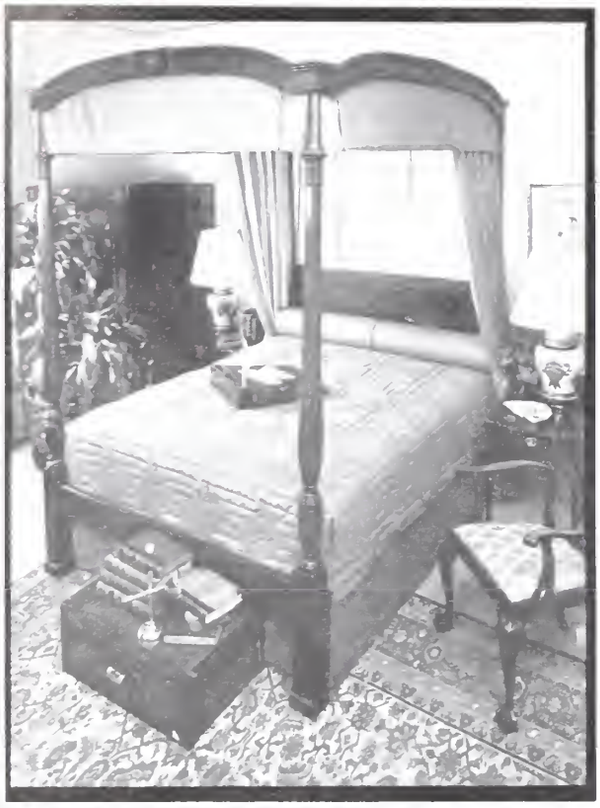

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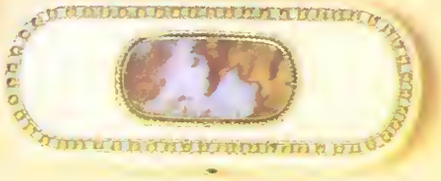

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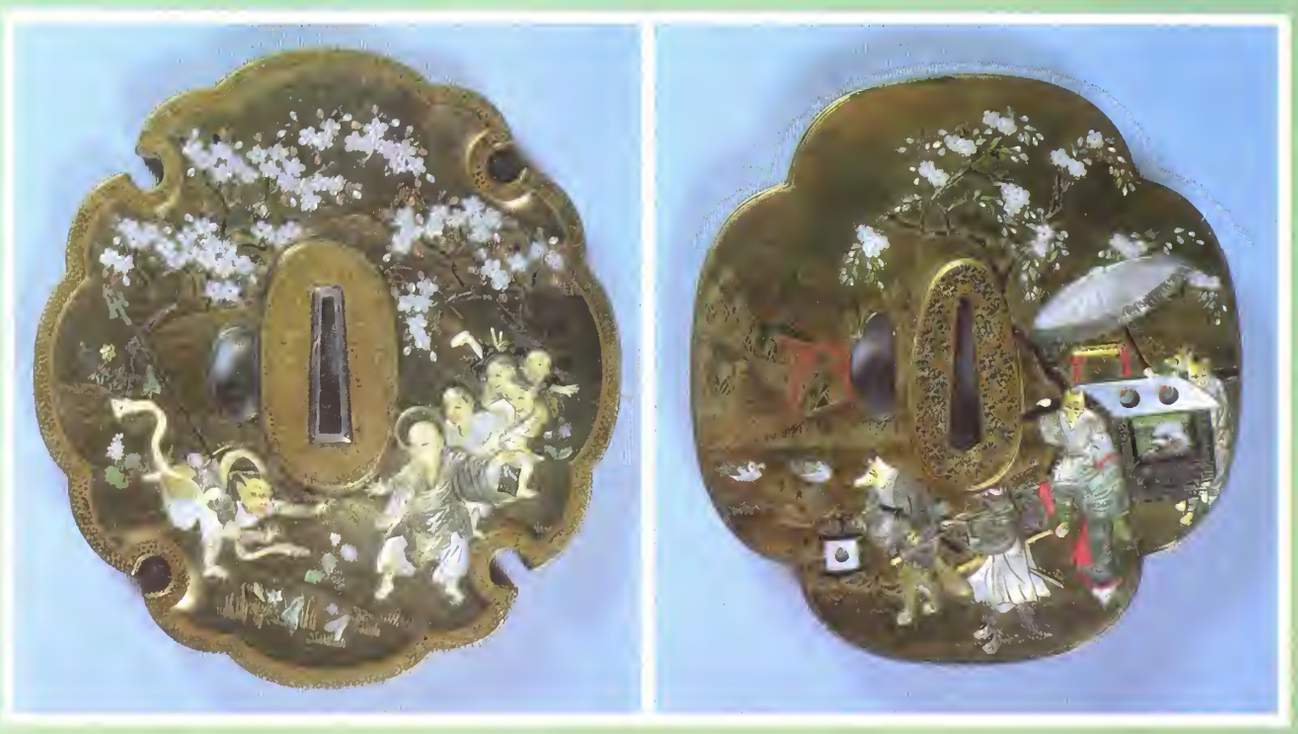

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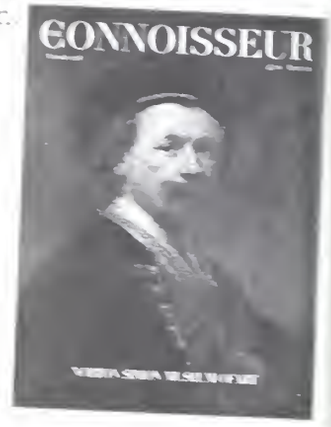

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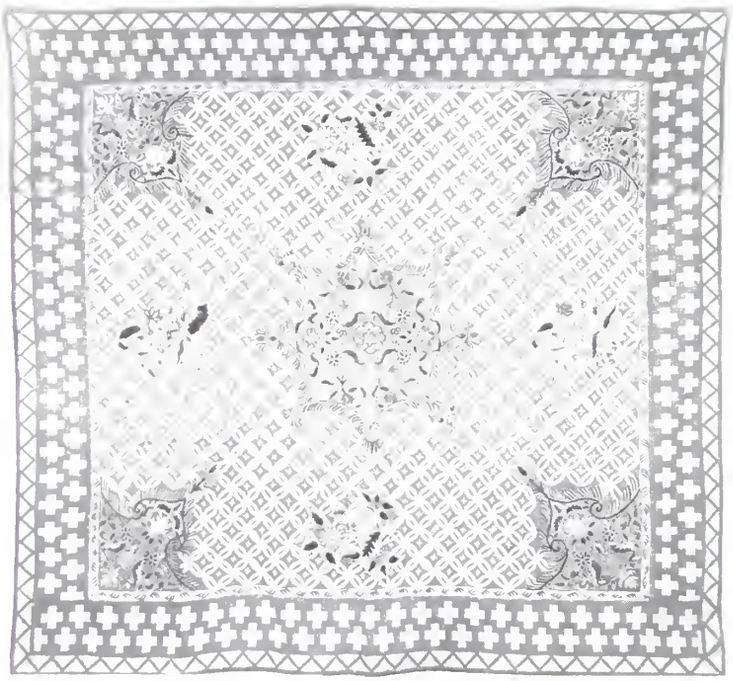

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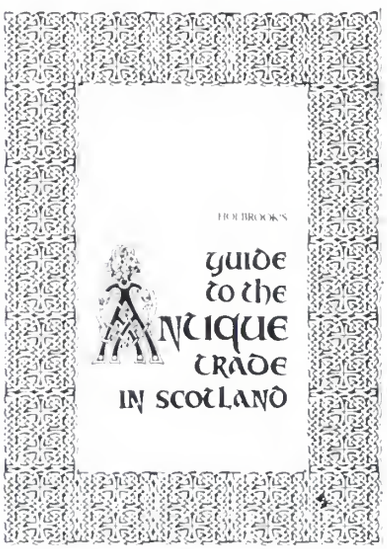

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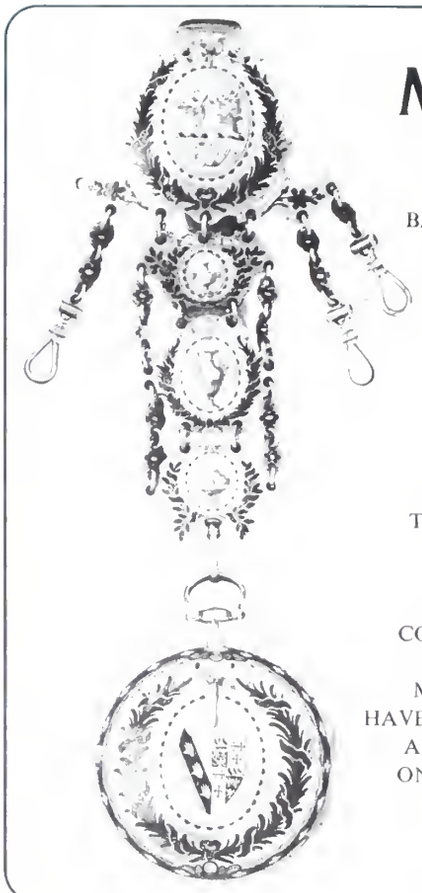

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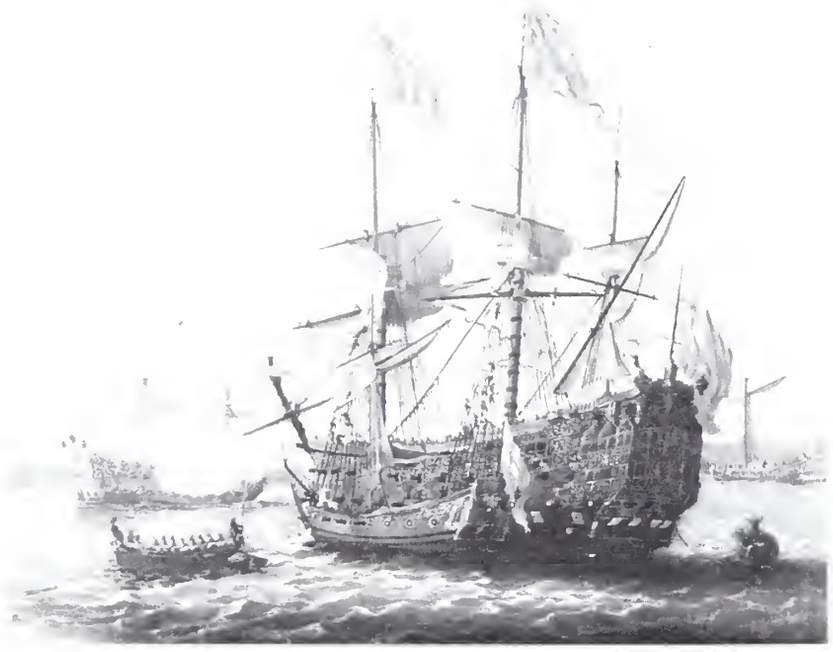

Oil Painting by Jacob Knyff 1638–1681
Canvas size 25" × 30" (65 × 75 cms.)

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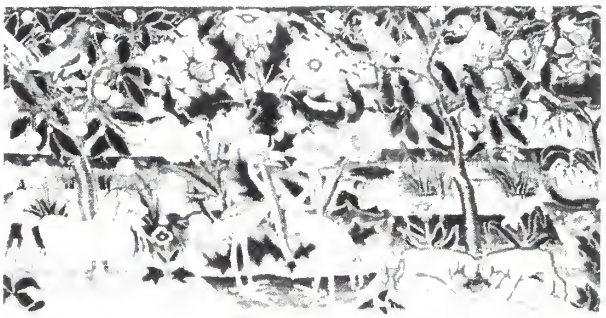
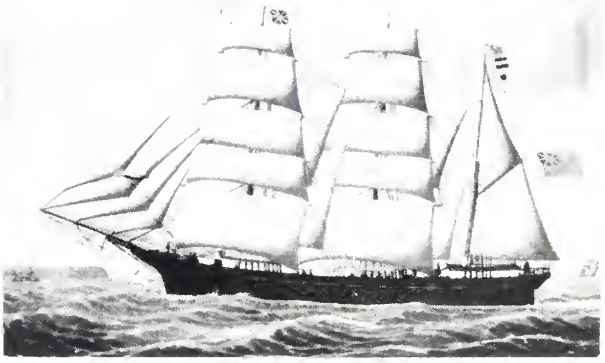
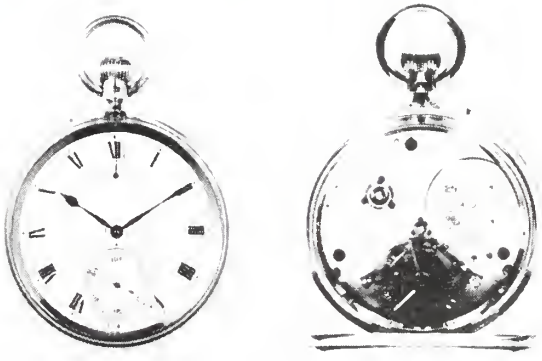


The centre section of a fine French tent stitch bedhanging, late 16th early 17th Century, 10' x 11' 6" to be sold on Thursday 6th July



Henry Loos Adela Hills, oil on canvas, signed and inscribed Antwerp 1880, 20" x 30" to be sold on Thursday 8th June

An antique emerald and diamond necklace, circa 1820, and an antique emerald and diamond flower spray brooch and earrings, early 19th Century, to be sold on Friday 30th June



An extremely fine and rare gold tourbillon watch signed Charles Frodsham, London No 09269, hallmarked London 1907 to be sold on Friday 16th June

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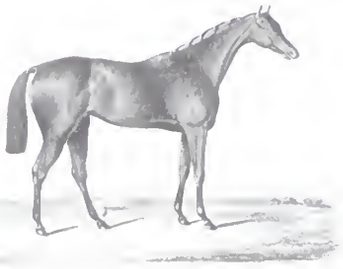

Bees-Wing, 9⅞x12⅞ ins.

Dr. Syntax, 9⅞x12½ ins., Signed: JFS

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famille jaune beaker shape vase
decorated in the famille vert palette
with birds among the rocks and spring foliage
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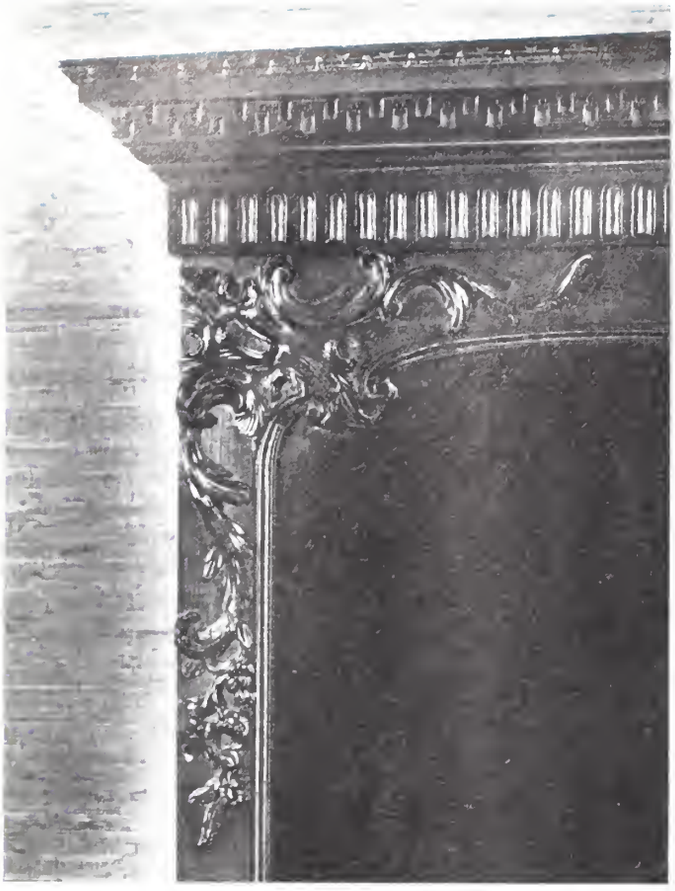

Fig. 1

Fig. 2

To find either a signature or makers label on a piece of English furniture is unusual and therefore to attribute a piece to a definite maker is difficult. It is interesting to note, however, that careful study of the known works of certain cabinet makers will produce a definite pattern of style, which, like peculiarities of handwriting is likely to be repeated throughout the large proportion of their output. It would perhaps be true to say that comparison of style will produce a very accurate manner of attributing the maker.

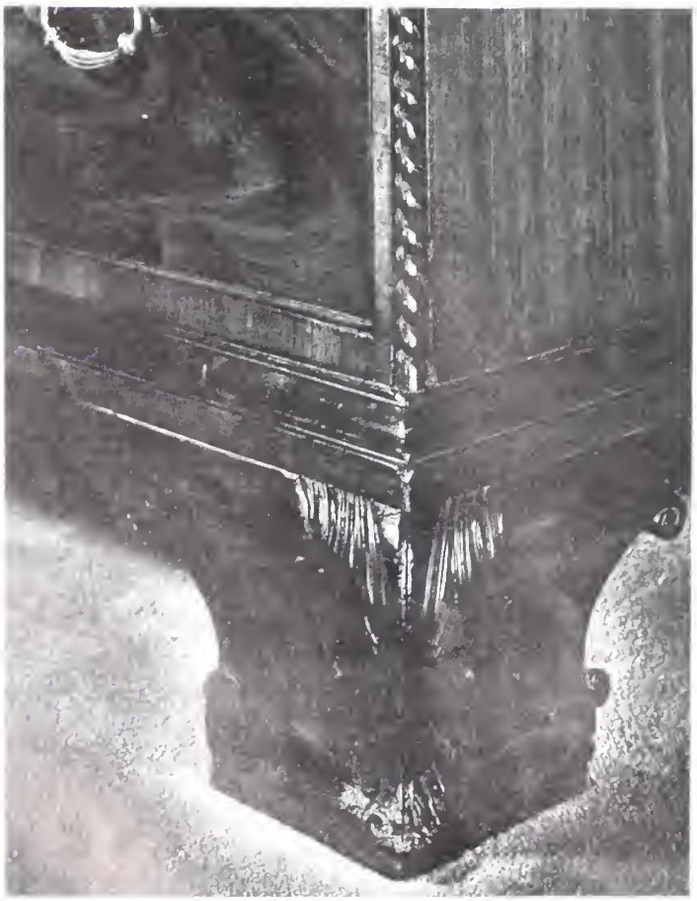

Fig. 3

WILLIAM VILE, Royal cabinet maker to King George III and his wife Queen Charlotte, provides the interested scholar with great scope for comparison of style and it is for the reasons set out below that the cabinet herewith illustrated may be confidently ascribed to his workshops. Characteristic of the hand of this highly respected craftsman is the profusion of sprigs of richly carved acanthus (see figs 1, 3, 4,), the carved pendant hanging from the satyrs or lions mask (see fig. 2) and the pilasters enriched with pendants of fruit or flowers (see fig. 2). On many of his identified "oeuvres" is repeated the carved gadroon moulding (see fig. 4) such as appears on "an exceedingly fine mahogany secretaire" made for Queen Charlotte in 1761 and at present in the Royal Collection. From the same collection, the Jewel cabinet made by Vile for the same Royal patron in the same year bears witness of this gadroon moulding and it is fascinating to note that it also appears on the magnificent pair of carved mahogany medal cabinets attributed to the hand of Vile and probably made for George III shortly before his accession, the cabinets being at one time in the collection of the Duke of Wellington at Stratfield Saye House.

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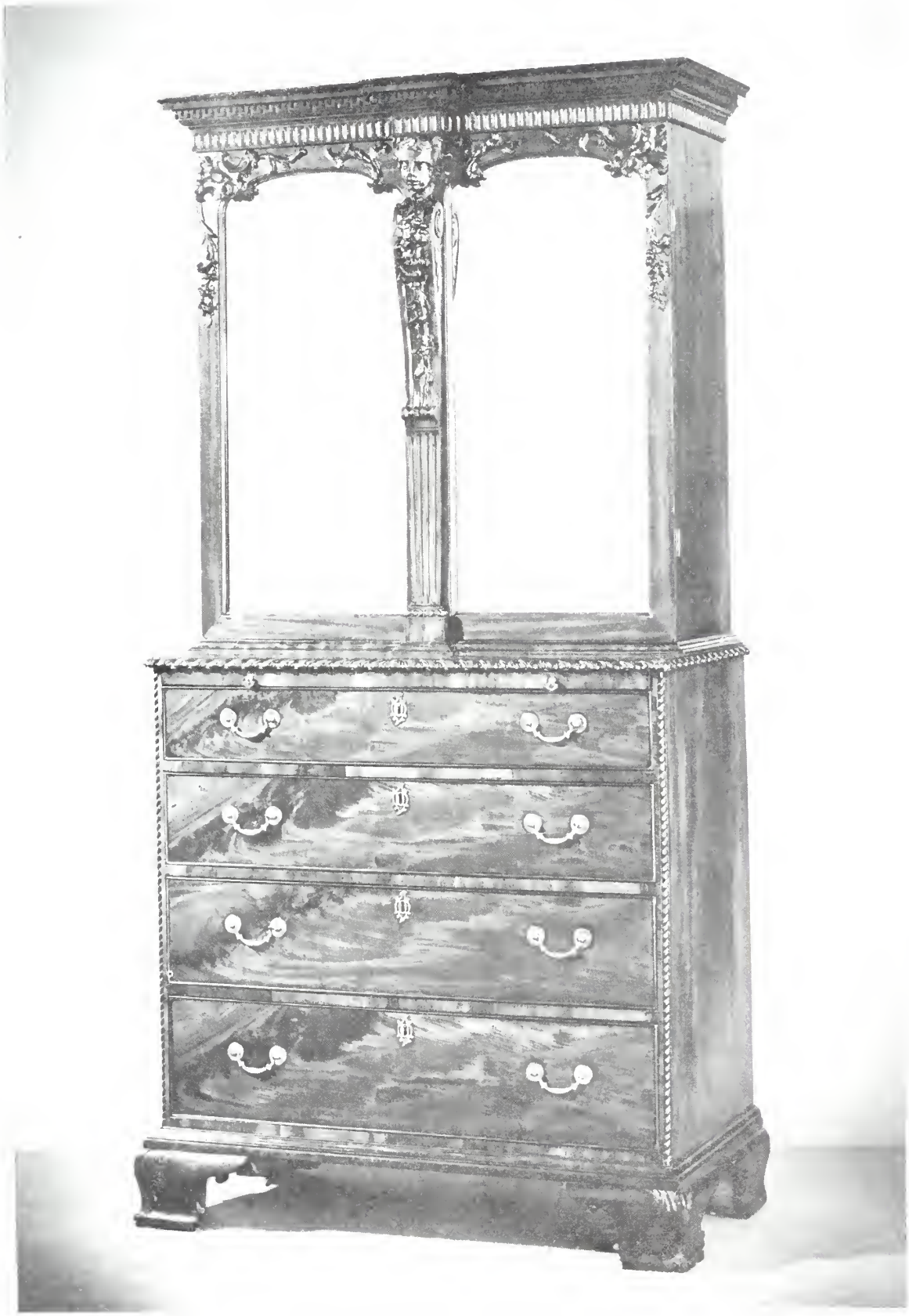

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This Cruet will form part of our loan Exhibition of rare forms of decoration on English Glass of the later 18th century entitled GILDING THE LILY at our premises from 10th to 22nd July inclusive, 10 am to 5.30 pm except Sunday. The Exhibition has been arranged under the auspices of the British Antique Dealers' Association which celebrates its 60th Anniversary this year.

Exhibiting at
GROSVENOR HOUSE
ANTIQUES FAIR
14th–24th June

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we shall be exhibiting a

few very important items

at

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Bruton Place, W.1.

which will no doubt interest

The International Museums

and

Collector-Connoisseurs

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A Harewood Bonheur du Jour inlaid with flowers in different woods in the manner of Pierre Langlois, c. 1775. Size: 37" wide, 18" deep, 44" high

Oil Painting on Canvas: "Flowers in an Urn", attributed to Adrianna Hannen (1814–75)
Size: $30\frac{1}{4}$" × $23\frac{3}{4}$"

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GROSVENOR HOUSE
ANTIQUES FAIR
JUNE 14–24

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JULY 4–14
(In our Gallery)

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c. 1780 8' 2" high overall
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ENGLISH PORCELAIN ANIMALS CIRCA 1820

1. *Amusing Charles Bourne (Staffordshire) Cat with black and yellow markings, red collar and base. Marked in red " " 2¾" long, 2⅜" high.* **2.** *Rare Giraffe in natural colours seated on green and gilt base. 3½" long, 2⅞" high.* **3.** *Finely modelled Greyhound on green and gilt base. Black body and grey muzzle. 2½" high, 5" long.*

EXHIBITING GROSVENOR HOUSE ANTIQUES FAIR STAND 59.

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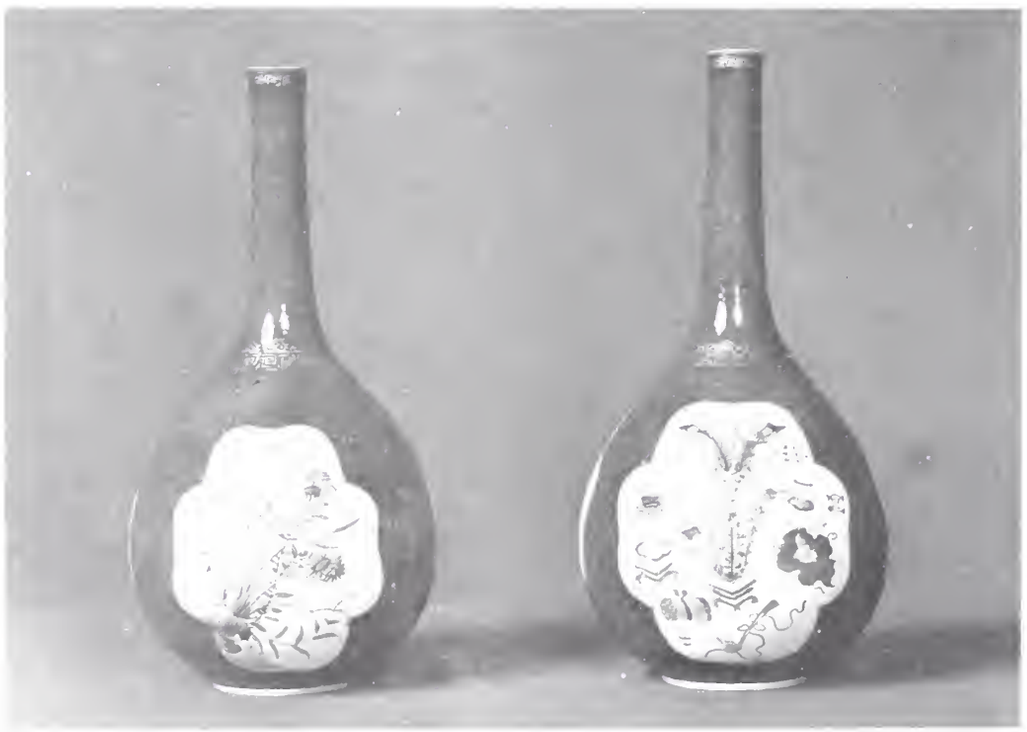

A fine pair of Chinese Porcelain Vases of bottle shape, decorated with panels of flowers, and antiques in brilliant Famille Verte enamels on a powder blue ground.

K'ang Hsi period. A.D. 1662–1722. Height 11 inches.

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WORKS OF ART

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A fine breakfront bookcase in satinwood of excellent colour and patina, cross-banded around the drawers and doors. The cornice with dentil moulding above glazed doors, the lower section with secretaire drawer above cupboard doors with oval panels. England, George III, circa 1790.
Height 8' 4½" 255cms Width 8' 3½" 253cms Depth 1' 11¼" 59cms

Bernhard Axel Bendixen
(1810 Copenhagen – 1877 Hamburg)
Canvas, 61 × 48 cms. Signed

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14–16 June 1978

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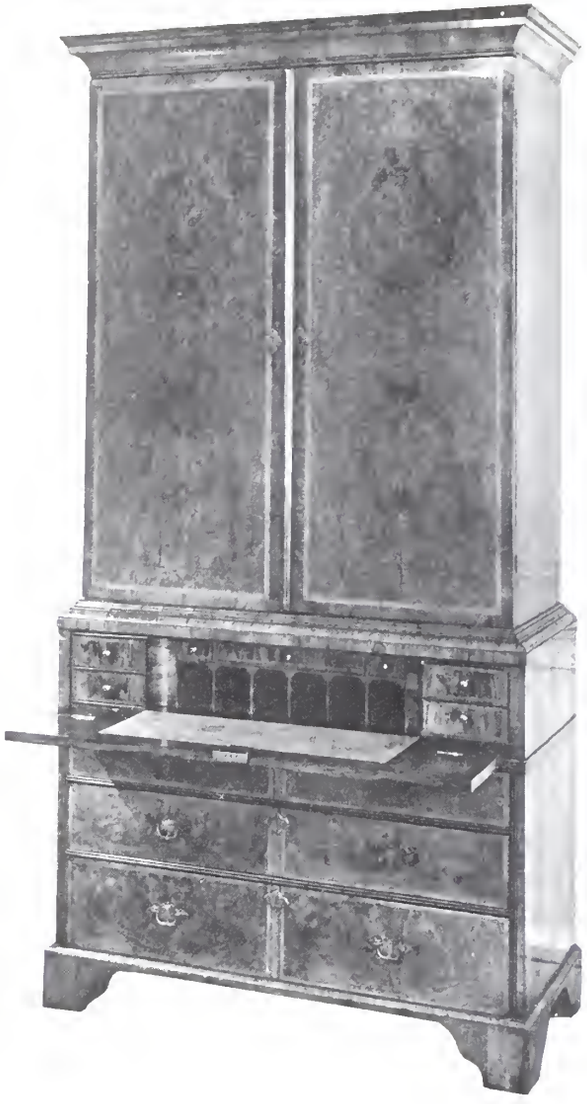
MODERN MASTERS

Catalogues on request



A fine George I burr walnut secretaire bookcase of superb quality and in original condition throughout.
Circa 1720
Height: 7′ 4″ Width: 3′ 7″ Depth: 1′ 6″

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A very fine George III period breakfront library bookcase of mellowed mahogany, in pristine condition; with a fretted swan-neck pediment surmounted by fluted urn finials, a dentilled and fluted cornice above two glazed central doors, flanked by tiers of six drawers. The lower section having a central writing drawer above a cupboard with two panelled doors, also flanked by tiers of drawers, c. 1765. Height 8' 5", width 5' 9", depth 2' 1".

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EXHIBITION B.A.D.A. 60
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FRENCH PORCELAIN

Chantilly. Circa 1740.

Winifred Williams

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July 3rd July 20th 1978
Monday Friday

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George II Tallboy in yew veneer, retaining all original handles and escutcheons. C. 1740.
Height 67″ Width 36″
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William and Mary Chest of Drawers in solid yew-wood, retaining original engraved brass escutcheons.
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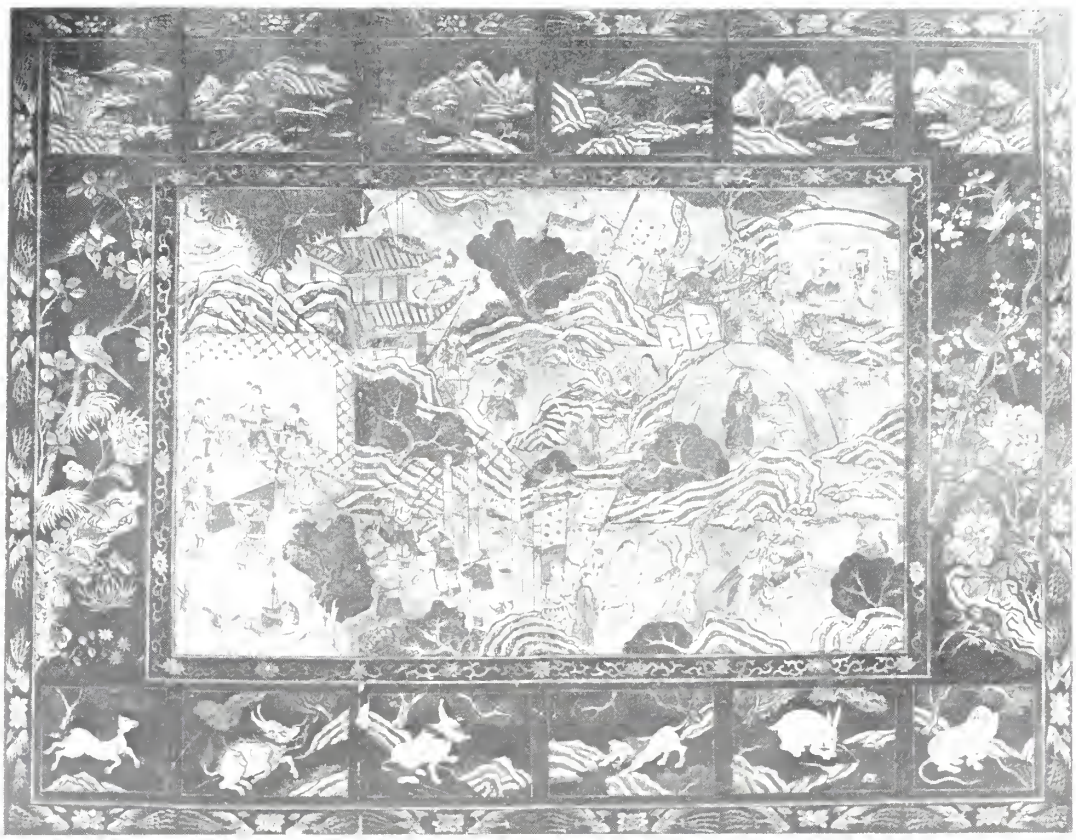
Six leaf coromandel lacquer screen
Chinese, K'ang Hsi period
Part of a collection of late 17th Century coromandel lacquer screens and panels removed from a country house to be sold on June 28th



ANNUAL CONNOISSEURS' SALES

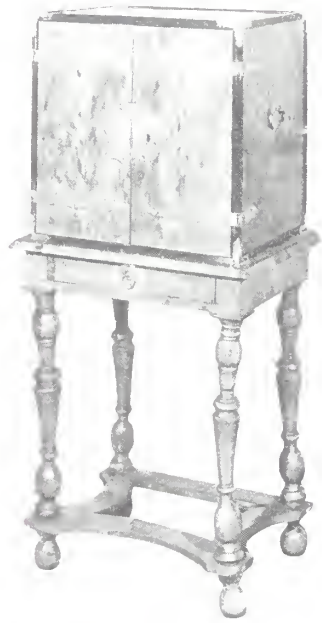
on June 27th, 28th and 29th at the

Pulborough Salerooms

to include selected items of Fine Period Furniture and Clocks, Antique Weapons, Eastern Carpets and Rugs, Oil Paintings and Watercolours, Art Nouveau and Deco, English, Continental and Oriental Ceramics and Glass. Illus. Cats. £2 (£2·30 by post)

A selection of items will be on display at the
Fine Art & Antiques Fair, Olympia, London
from June 9th–17th, Stand No. K6

18th Century small Dutch fruitwood silver mounted cabinet on stand (June 28)



ADDITIONAL SALES

at PULBOROUGH

June 6th–8th Paintings, Prints & Miniatures, Georgian & Victorian Furniture, Collection of Horsebrasses, Silver & Plate, Jewellery & Bijouterie. Illus. Cats £1 (£1·20 by post)

at CHALDENS, Rowhook, near Horsham Sussex

June 13th – Sale of the Contents. Illus. Cats £1 (£1·20 by post) from King & Chasemore

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Stand 20
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A superb pair of Barr Flight and Barr flared flower pots with fixed gilt ring handles, finely painted with a band of feathers on a dot pattern ground, the lower parts decorated with gilt stars and dots on an apricot ground. C. 1805.
Height: 6¼ inches.
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Canvas, 66.5 by 51 cms

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EXHIBITION MAY 15 TO JUNE 15
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HUGO SALMSON 1844-1894
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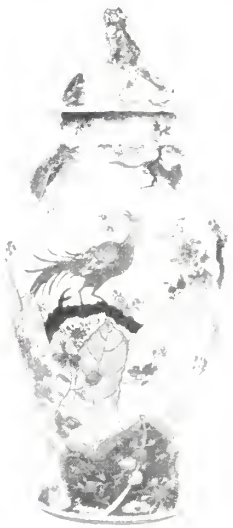
Christie's London

Monday, June 12 at 11 a.m. and 2.30 p.m.

Fine Chinese Export Porcelain and Works of Art

The Properties of Major-General C. B. Fairbanks, C.B., C.B.E., Sir Richard Jessel, H. J. Joel, Esq., The Reverend J. W. Roberts, The Earl of Stair, K.C.V.O., The late Lt.-Col. Sir Philip Brocklehurst, Bt. and others.

Famille rose 'tobacco-leaf' tureen, cover and stand, Ch'ien Lung, the stand 14½ in. (37 cm.) wide.



Famille rose 'tobacco-leaf' baluster vase and domed cover, Ch'ien Lung, 23 in. (59 cm.) high.

Garniture of five famille rose ruby-ground vases, early Ch'ien Lung, 13½ in. (34.5 cm.) and 17 in. (43.5 cm.) high.

Catalogue (69 plates, including 4 in colour) £3.80 ($8.00) post paid

Christie's London

Tuesday, June 13 at 11 a.m. and 2.30 p.m.

Important Tribal Art

The Properties of the 15th Baron Strange, J. L. H. Williams, Esq., the late Josef Müller of Solothurn, Switzerland and others.

Nukuoro wood figure, 15½ in. (39.5 cm.) high.

Two illustrated catalogues £3.00 ($7.00) each post paid:

Catalogue 1 (June 13, a.m.) African Art from the Collection of the late Josef Müller of Solothurn, Switzerland

Catalogue 2 (June 13, p.m.) Important Tribal Art

Christie's London

Wednesday, June 14 at 10.30 a.m.

Fine Antiquities

From the Collection of the late Josef Müller of Solothurn, Switzerland and of his family and other properties.

Roman bronze eagle perched on the horns of an ibex, 1st century A.D., 3¼ in. (8 cm.) high.

Greek Geometric bronze figure of a horse, circa 6th century B.C., 3½ in. (9 cm.) high.

Roman bronze group, 1st–2nd century A.D., 3¾ in. (9.5 cm.) high.

Upper part of an Egyptian Old Kingdom limestone statue of an official, Dynasty V, 8¼ in. (21 cm.) high.

Illustrated catalogue £3.80 ($8.00) post paid

Christie's London

Monday, June 19

Fine Chinese Snuff Bottles from the Harry Ross Collection

Group of jade, glass, aqua-marine and Pekin enamel snuff bottles.

Illustrated catalogue £1.80 ($4.00) post paid

Christie's London

Tuesday, June 20

Important English Drawings and Watercolours

The Properties of Robin Duff of Meldrum, The Hon. Roderic Henderson, The Earl of Lisburne, The Duke of St. Albans, The Battle Abbey Settled Estates, The Holker Estates Trust and others.

Francis Cotes, R.A.: Portrait of Topham Beauclerk,
signed and dated 1756, pastel,
25¼ in. by 21¾ in. (64.14 cm. by 52.70 cm.).

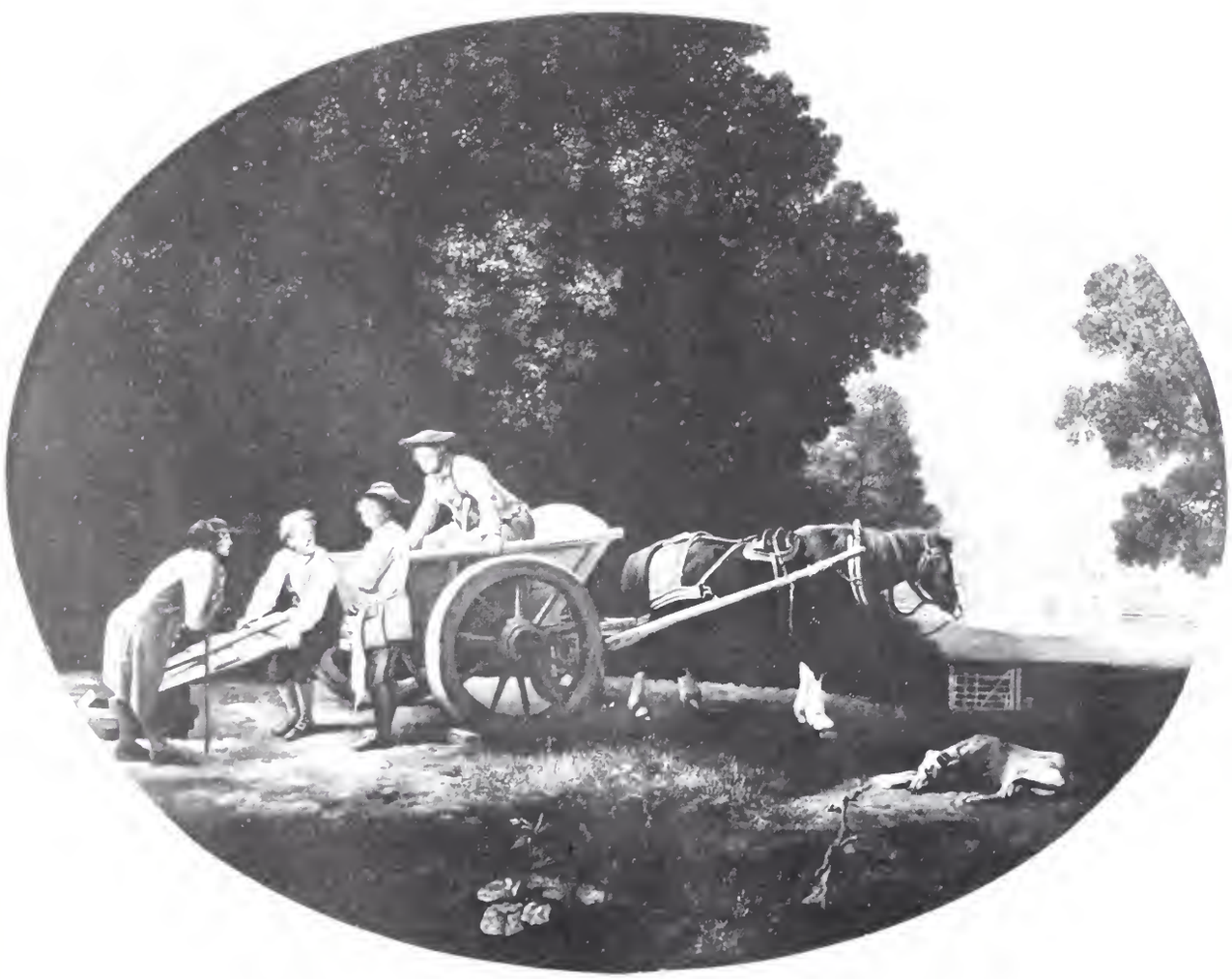
Illustrated catalogue £2.30 ($5.00) post paid

Christie's London

Friday, June 23 at 10.30 a.m.

Highly Important English Pictures

The Properties of The Lord Astor of Hever, Sir Arthur Bryant, C.H., C.B.E., Robin Compton, Esq., The Earl Howe, C.B.E., H. J. Joel, Esq., The Duke of St. Albans, Mrs. F. Rimington Wilson, Sir John Wedgwood, Bt., T.D., Mrs. Benjamin Worthington, The Battle Abbey Settled Estates, St. George's Chapel, Windsor and others.



George Stubbs, A.R.A.: Labourers, signed and dated 1781, enamel on Wedgwood biscuit earthenware, 27½ in. by 36 in. (69.8 cm. by 91.4 cm.).

Christie's London

Friday, June 23 at 10.30 a.m.

George Stubbs, A.R.A.: Portrait of Warren Hastings, signed and dated 1791,
enamel on Wedgwood biscuit earthenware,
36¼ in. by 28 in. (92.1 cm by 71.1 cm.).

Christie's London

Friday, June 23 at 10.30 a.m.

Benjamin West, P.R.A.: The Last Supper,
signed and dated 1785,
98 in. by 140 in. (248.9 cm. by 355.6 cm.).

Illustrated catalogue £4.50 ($9.00) post paid

Christie's London

Tuesday, June 27 at 11 a.m.

Fifteen German Expressionist Paintings from the Georg Schäfer Collection, Schweinfurt

Max Beckmann: Austernesserinnen, signed and dated A 43, painted in Amsterdam 1942–1943, 37½ in. by 21¾ in. (95.5 cm. by 55.5 cm.).

Catalogue (15 plates in colour) £3.80 ($8.00) post paid

This sale includes important pictures by German Expressionist and French Impressionist artists.
On Friday, June 30, Christie's will be selling a second group of paintings by German Artists also from the Schafer Collection.

Sunday View: Christie's will be open on Sunday, June 25 from 2 p.m. to 5 p.m. for a special view of Impressionist, Modern and Contemporary Paintings, Drawings and Sculpture.

Christie's London

Tuesday, June 27 at 11 a.m.

Impressionist and Modern Paintings and a Tapestry by Fernand Léger

The Properties of Baronne Alix de Rothschild, The Georg Schäfer Collection, Schweinfurt, The late Baron Hatvany, The late Gladys Marie, Dowager Duchess of Marlborough, The Gordon Small Charitable Trust and others.

Paul Cézanne: Medan; Château et Village, painted circa 1885, 31⅞ in. by 25⅝ in. (81 cm. by 65 cm.).

Catalogue (70 plates, including 63 in colour) £5.30 ($11.00) post paid

Sunday Viewing: Christie's will be open on Sunday, June 25 from 2 p.m. to 5 p.m. for a special exhibition of Impressionist, Modern and Contemporary Paintings, Drawings and Sculpture.

Christie's London

Tuesday, June 27 at 2.30 p.m.

Impressionist and Modern Drawings, Watercolours and Sculpture

The Properties of Mrs. Bertram Smith, The late Gladys Marie, Dowager Duchess of Marlborough and others.

Edgar Degas: Femme se Peignant, signed, charcoal, red and brown chalk on beige paper, executed circa 1887–1890, 43 in. by 32¾ in. (109 cm. by 83 cm.).

Catalogue (42 plates, including 14 in colour) £3.80 ($8.00) post paid

Sunday View: Christie's will be open on Sunday, June 25 from 2 p.m. to 5 p.m. for a special view of Impressionist, Modern and Contemporary Paintings, Drawings and Sculpture.

Christie's London

Tuesday, June 27

Fine Miniatures, Gold Boxes and Objects of Vertu

The Properties of Sir Rivers Carew, Bt., J. W. Maxwell-Lyte Esq., The late Sir William Feilden Bt. and others.

Mrs. Montague James, by John Smart, 1½ in. (3.8 cm.) high.

Russian rock crystal and enamelled gold cane-handle, by Carl Fabergé, Moscow, 4 in. (10 cm.) wide.

Pair of Russian gold, diamond and sapphire cuff-links, by Carl Fabergé, workmaster Feodor Ruckert.

George III gold snuff box, enamelled in translucent colours, circa 1770, possibly from the workshop of James Cox, 3⅛ in. (8 cm.) long.

Swedish enamelled gold snuff-box, miniature by Signac, circa 1770, 3½ in. (6.4 cm.) long.

William, 5th Baron Brooke and Lady Mary Brooke, by Christian Frederick Zincke, each 1⅝ in. (4.2 cm.) high.

A gentleman, by Isaac Oliver, 1½ in. (3.8 cm.) high.

Illustrated catalogue 95p ($2.00) post paid

Christie's London

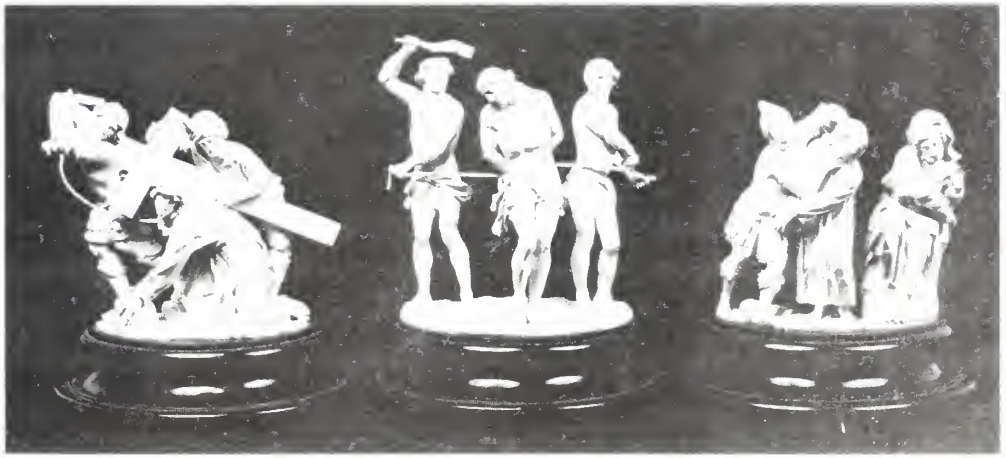
Monday, July 10 at 10.30 a.m.

Fine Sculpture and Works of Art

South German bronze figure of a naked boy holding a branch, early 16th century, $3\frac{1}{2}$ in. (8.5 cm.) high.

Flemish oak relief of St. Christopher, early 16th century, $13\frac{3}{4}$ in. (35 cm.) high.

Limoges enamelled bronze Corpus Christi, late 14th early 15th century, $8\frac{1}{4}$ in. (21 cm.) high.



Group of South German ivory reliefs of The Road to Calvary, The Flagellation and Christ before Caiaphas, late 17th century, 7 in. (18 cm.) wide.

Illustrated catalogue £2.30 ($5.00) post paid

All sales subject to the conditions printed in the catalogues

Christie, Manson & Woods International Inc., 502 Park Avenue, New York, N.Y. 10022. Tel: 212 826 2888.
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Ivory Netsuke of a Cat
Tokyo School, early - mid 19th century
Signed: Ryukosai Jugyoku

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Exhibition

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Twentieth Century
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Limestone Figure of an Arhat
T'ang Dynasty, 7th century
Height 84 3cm

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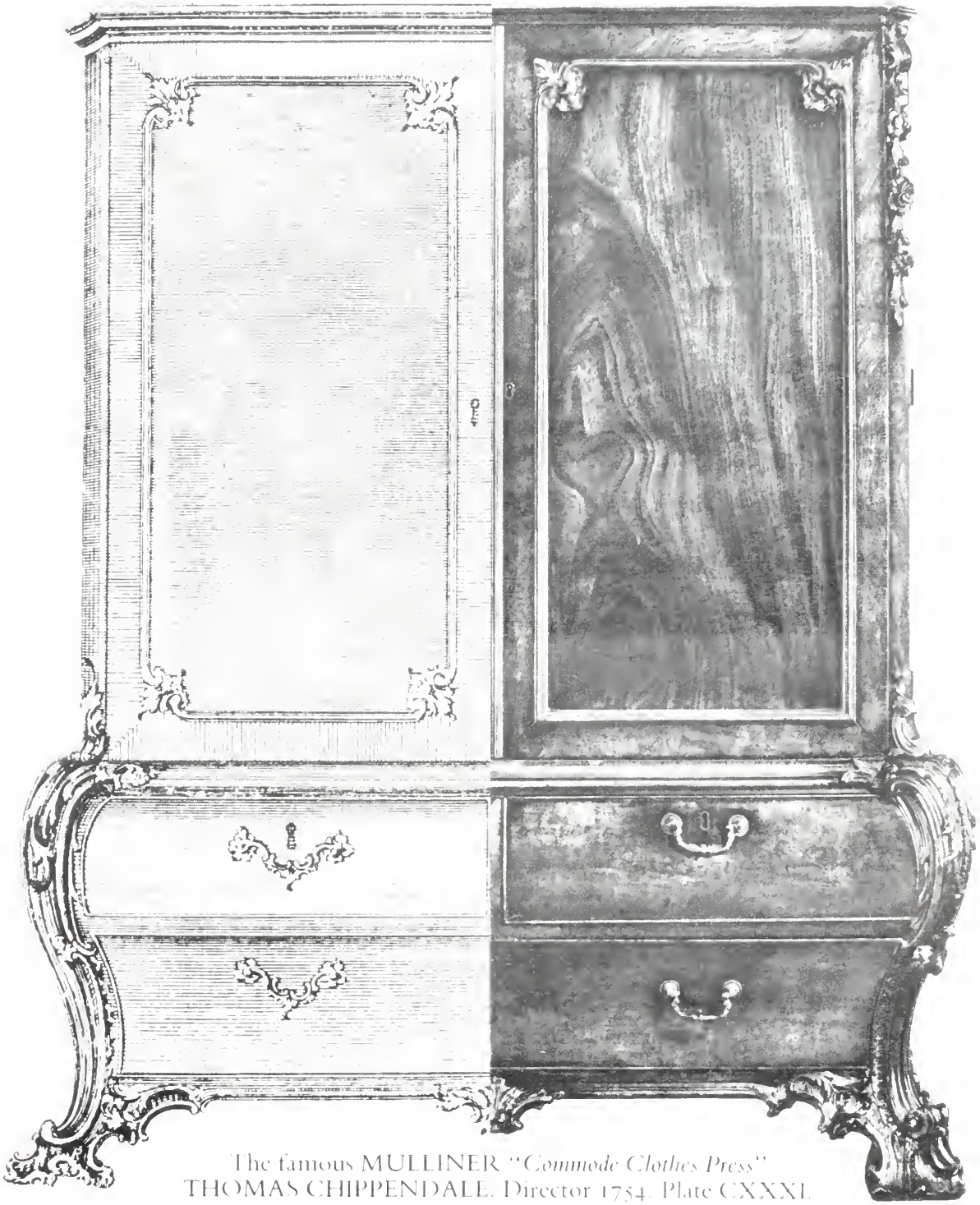

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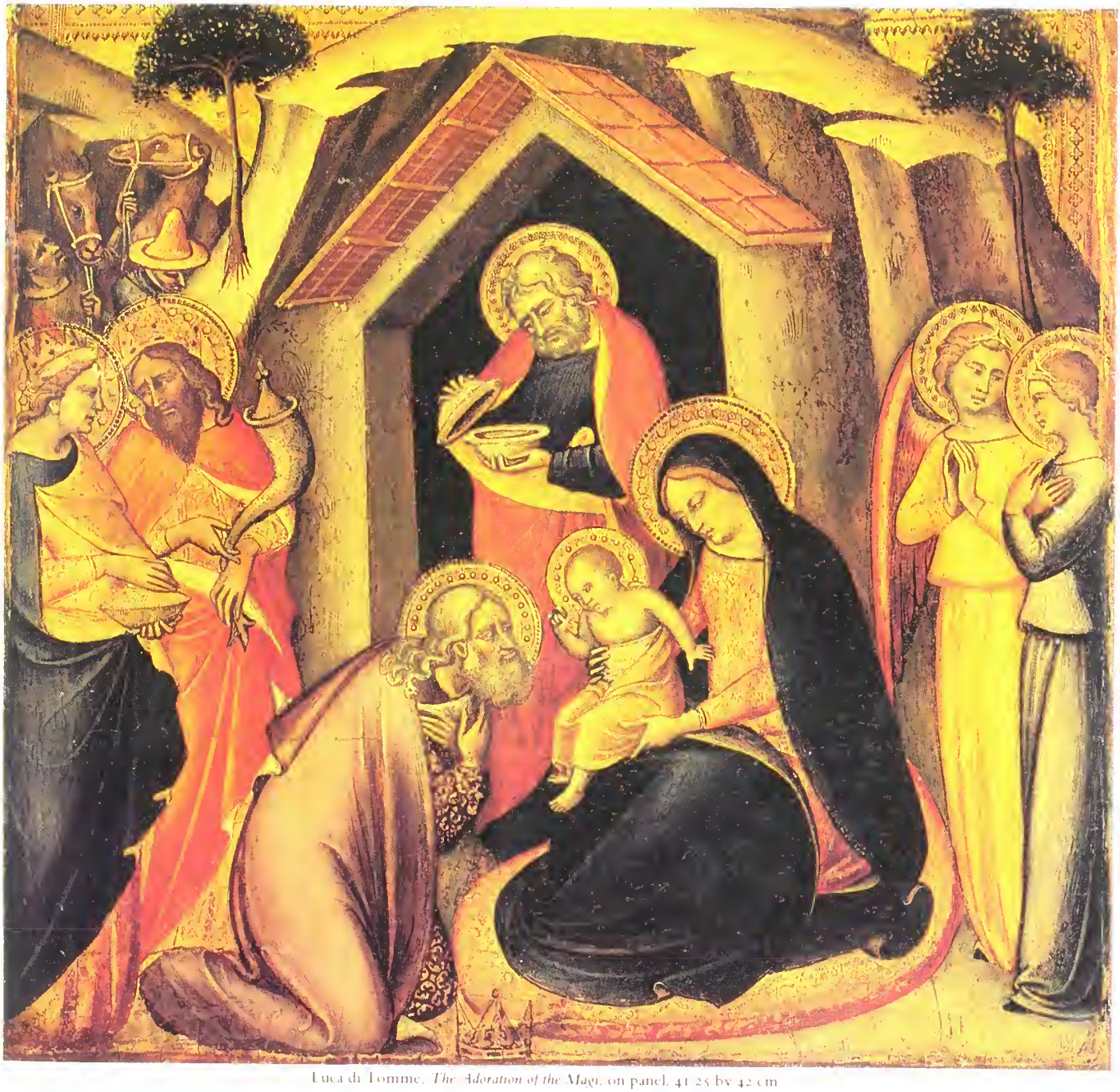
The ROBERT VON HIRSCH COLLECTION

Volume One

Tuesday 21st June, 1978, at 11am

OLD MASTER PAINTINGS



Luca di Tomme, *The Adoration of the Magi*, on panel, 41·25 by 42 cm

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The
ROBERT VON HIRSCH COLLECTION

Volume Two

Thursday 22nd June, 1978, at 11am

MEDIEVAL WORKS OF ART INCLUDING ENAMELS, IVORIES, EARLY POTTERY AND GLASS

A Limoges Sacred Triptych enamel plaque with rock crystal dome, second half of the 12th century, 21.5 cm. high, 16 cm. long, 10.5 cm. deep

Sotheby's *LONDON*

The
ROBERT VON HIRSCH COLLECTION

Volume Four

Monday 26th June, 1978, at 9.30pm

IMPRESSIONIST AND MODERN PAINTINGS AND SCULPTURE

Edgar Degas *Lyda Femme à la Torquette*, peinture à l'essence, c. 1869–72, 36.2 by 23 cm

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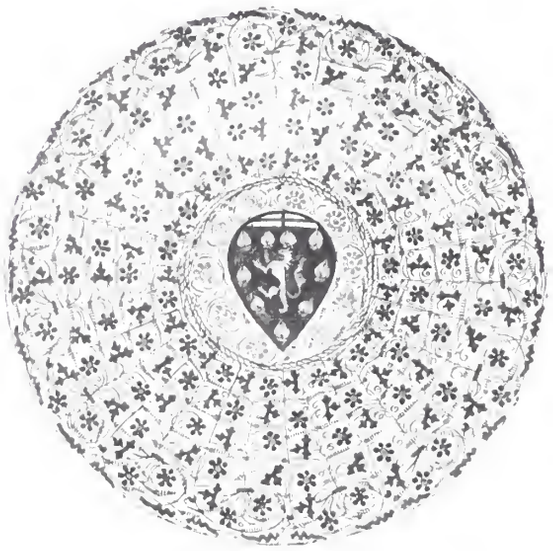

An Hispano-Moresque armorial charger, Valencia (Manises), mid-15th century. 47.5 cm

Volume One

Tuesday 20th June, 1978, at 9.30pm
OLD MASTER DRAWINGS AND MEDIEVAL MINIATURES

Wednesday 21st June, 1978, at 11am
OLD MASTER PAINTINGS

Volume Two

Thursday 22nd June, 1978, at 11am
MEDIEVAL WORKS OF ART INCLUDING ENAMELS, IVORIES, EARLY POTTERY AND GLASS

and at 2.30pm
RENAISSANCE AND OTHER WORKS OF ART INCLUDING BRONZES; TERRACOTTA, WOOD AND STONE SCULPTURE

Volume Three

Friday 23rd June, 1978, at 11am
CONTINENTAL FURNITURE, CARPETS AND TEXTILES

Tuesday 27th June, 1978, at 11am
MEISSEN PORCELAIN

Volume Four

Monday 26th June, 1978, at 9.30pm
IMPRESSIONIST AND MODERN PAINTINGS AND SCULPTURE

Tuesday 27th June, 1978, at 9.30pm
IMPRESSIONIST AND MODERN WATERCOLOURS AND DRAWINGS

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Thursday 29th June, 1978, at 11am and 2.30pm

AFRICAN AND OCEANIC WORKS OF ART
THE PROPERTY OF MR. GEORGE ORTIZ

A selection of works of art from the Collection will be on view at The Royal Academy of Arts, London, from 1st to 8th June

A Benin bronze plaque, 49.7 by 38.8 cm.

Enquiries about this sale should be addressed to Robert Bleakley or Felicity Nicholson

Sotheby's *LONDON*

Wednesday 28th June, 1978, at 11am

IMPORTANT IMPRESSIONIST AND MODERN PAINTINGS AND SCULPTURE

the property of the Edward James Foundation, and other owners

Gustave Courbet, *Demoiselle des Bords de la Seine*, signed, painted in 1856, 90 by 110 cm

Enquiries about this sale should be addressed to Michel Strauss

Sotheby's *LONDON*

Monday 26th June, 1978, at 2.30pm

HIGHLY IMPORTANT GERMAN GLASS

sold by Order of the Trustees of the late Mrs Magdalene Sharpe Erskine

Left right a pair of Nuremberg silver-mounted engraved bottles, c. 1720, 31 cm. high
Centre one of a pair of Nuremberg silver-mounted and gilt bottles, c. 1720, 28 cm. high

A cold-painted tazza, inscribed "Der Historn von der Judith", 27 cm. diameter

A Chinoiserie Japanned tumbler, probably Thuringian, c. 1730, 9 cm.

Enquiries about this sale should be addressed to Perran Wood

Sotheby's *LONDON*

Friday 30th June and Friday 7th July, 1978, at 11am

FINE FRENCH AND CONTINENTAL FURNITURE, CLOCKS, ORMOLU-MOUNTED WORKS OF ART, TAPESTRIES AND RUGS AND CARPETS

A Louis XVI marquetry secretaire à abattant, 141 cm. high, 94 cm. wide
To be sold on 30th June

A late Louis XV marquetry bureau à cylindre stamped I. G. Schlichtig, 102 cm. high, 80 cm. wide
To be sold on 30th June

Enquiries about this sale should be addressed to Jonathan Bourne

Sotheby's *LONDON*

Wednesday 12th July, 1978, at 11am

IMPORTANT OLD MASTER PAINTINGS

Giuseppe Zocchi *The Bridge at Signa seen from the West* [illegible] cm

Francesco Zuccarelli *Southern river Landscape with a distant Town* [illegible] cm

Enquiries about the sale should be addressed to Derek John

Sotheby's *LONDON*

Tuesday 11th July, 1978, at 11am and 2.30pm

FINE CHINESE CERAMICS AND WORKS OF ART

A large cream-glazed horse with chestnut stripes on the mane, and green fur saddlecloth, T'ang Dynasty, 64·8 cm. high, 78·7 cm. long

Sotheby's *LONDON*

Tuesday 11th July, 1978, at 11am and 2.30pm

An early 15th century cinnabar lacquer box and cover, incised six character mark of Yung Lo inside the footrim and of the period, 18.4 cm

An early Ming blue and white *hsien tzu* bowl, painted with lotus scroll on the interior, six character mark of Hsuan Te within a double circle and of the period, 21.3 cm

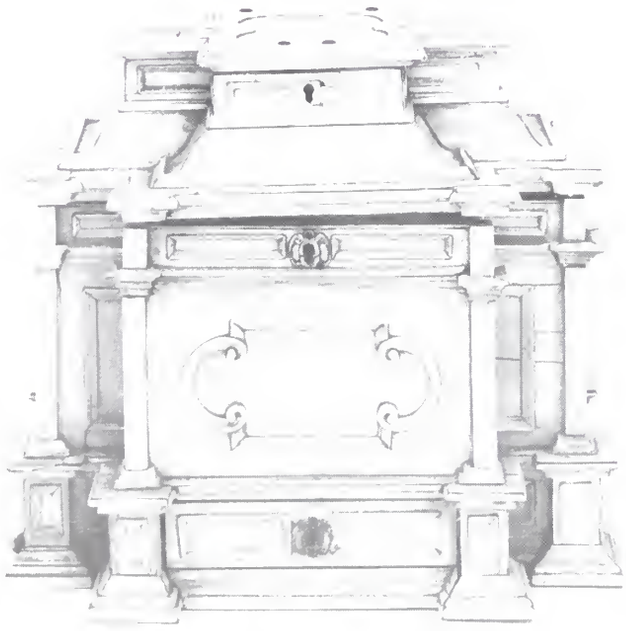
An incised and painted Tz'u Chou jar, Sung Dynasty, 19.5 cm. high, 21.6 cm. wide

Enquiries about this sale should be addressed to Julian Thompson

Sotheby's *LONDON*

Thursday 13th July, 1978, at 11am

MEDIEVAL, RENAISSANCE AND BAROQUE WORKS OF ART



A South German ebony cabinet Augsburg 17th century 49 cm.

A Limoges copper gilt and champleve enamel Provencial cross, 13th century, 51.7 cm.

Three German wood figures from a crucifixion group, late 15th century, St. John and the Virgin 19.5 cm. high, the Magdalene 16.8 cm.

Enquiries about this sale should be addressed to the Works of Art Department

Sotheby's Belgravia

19 Motcomb Street, London SW1X 8LB *Telephone* 01-235 4311 *Telegrams* Gavel, London *Telex* London 24454

Tuesday 27th June, 1978, at 11am

FINE VICTORIAN PAINTINGS, DRAWINGS AND WATERCOLOURS

Thomas Francis Dicksee
He Loves Me, He Loves Me Not, 61 by 51 cm

Thomas Richmond, Jnr.
Portrait of a Fashionable Lady, signed and dated 1846, on panel, arched top, 56 by 38 cm

John Bagnold Burgess, R.A.
A Spanish Beauty, signed and dated 1879, on panel, 25.5 by 20.5 cm

Edward Killingworth Johnson, R.W.S. *Hide and Seek Among the Apple Trees*, watercolour, heightened with bodycolour, signed and dated 1878, 25 by 18 cm

Sir Lawrence Alma-Tadema, O.M., R.A.
Una Carita, signed and inscribed Opus CCLI, on panel, 10.5 by 8 cm

Hugh Bellingham Smith
Knitting, signed and dated '91, 88 by 58.5 cm

William Oliver
A Spanish Coquette, signed and dated 1875, 39.5 by 28.5 cm

William Frederick Yeames, R.A.
Cherry Ripe, coloured chalks, signed and dated 1889, 71 by 51 cm

John Phillip, R.A.
A Spanish Flower Seller, signed with monogram and dated 1851, 45.5 by 49 cm

Enquiries about this sale should be addressed to Peter Nahum

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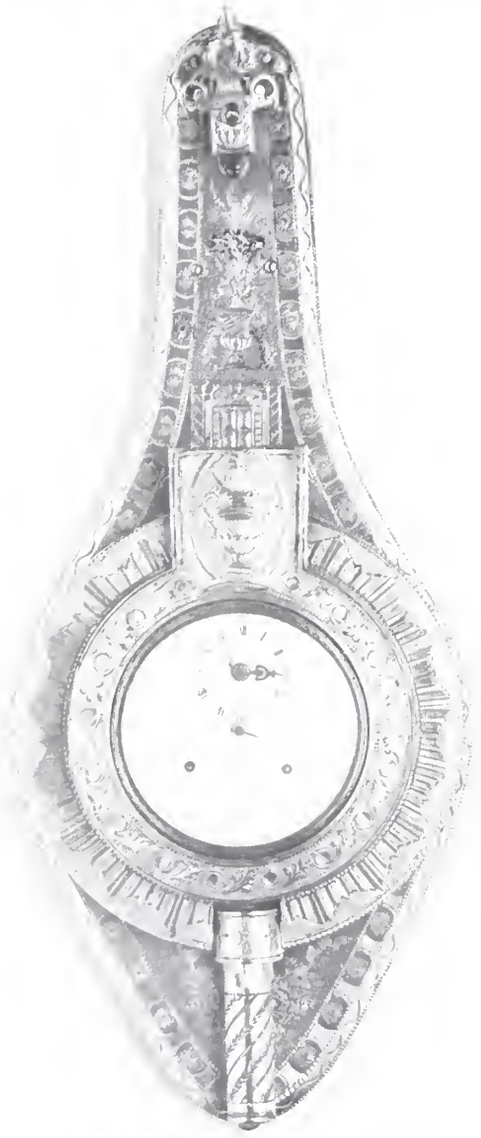

A [illegible] by Ralph Gout, London, c. 1800, 12.7 cm.

[illegible] should be addressed to Kevin Tierney

Entries are now being accepted for the Autumn sale, including watches, objects of vertu and American, English and Continental silver. Please telephone or write to the Silver Department (212) 472 3532

An American silver teapot by Peter van Dyck, New York, 1720–40, sold at Sotheby Parke Bernet in February, 1978 for $47,000

A Swiss gold and enamel singing bird box with two erotic automata and musical movement, c. 1800, *from the Collection of Henry Ford II*, sold at Sotheby Parke Bernet on February 25th, 1978, for $100,000

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One of a set of eight tapestries [illegible] for Cardinal Francesco Barberini, Papal Legate to the Court of King Louis XIII
The Story of Aminta and Sylvia, Paris, Pre-Gobelins, first half of the 17th century, 4.55 metres high, 5.55 metres wide
Tapestry heights 4.45 to 4.48 metres, widths 2.[illegible] to 2.18 metres

Enquiries about offers to be addressed to David Daly

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ABC

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Front cover: *Shepherd*, Derby, biscuit porcelain, modelled by J. J. Spängler at Derby, *c.* 1790–5, incised 'No 396'. Height: 14 inches. *Victoria and Albert Museum, London.*

The July issue of *The Connoisseur* marks two notable anniversaries; the two hundred and fiftieth of the birth of Robert Adam, and the Diamond Jubilee of the British Antique Dealers' Association. There will be articles on Kedleston Hall in Derbyshire, on problems facing owners of historic houses, including taxation, on the operation of the Land Fund and on the growing threat to what has come to be called 'the National Heritage'. There will be a special feature on the many exhibitions being mounted by BADA members throughout Britain during July.

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The Regency Revived

The articles in this issue are concerned for the most part with the Regency period. This term, which strictly speaking refers only to those years of George III's declared insanity, has come to be applied loosely to the first thirty years of the nineteenth century. This imprecise use has given the word a comfortable notoriety; it can cover many expressions of taste and the work of craftsmen and designers properly associated with the later or earlier period. This issue aims to give a greater precision in defining Regency as a distinctive style and it includes at least one article which shows the hazards of trying to cut through the encrustations of myth and acceptance which come to surround pretty well any period in art history. The article on Regency Revival furniture has caused some heartache in the museum world and some pique among dealers. Research of this kind, which picks at and finally unravels a whole seam of furniture history – the history of taste, indeed – often seems to be done at the expense of the trade, casting doubt on its knowledge and judgement. In this case, everyone – dealer, collector and museum expert – has been misled by the quality of the objects under discussion, and by preconceptions as to the timing and scale of the Regency Revival. It is of great importance that new work of this kind, particularly when it is written in such a candid and unsensational way is fully published so that all those who handle fine pieces of furniture should have the benefit of new knowledge. The role of the museum expert is an ambivalent one as far as the trade is concerned; while dealers are to some extent dependent on their good offices, they have equally to reckon with the prospect that pieces thought genuine and sold in good faith, may turn out to be something quite different. A magazine such as ours can sometimes act as broker, to the enlightenment of all.

This article discusses several aspects of the later Victorian revival of interest in the furniture and interior decoration of the reign of George III (1760–1820). A number of specific instances of collectors, architects and interior decorators using Georgian furniture to create neo-Georgian interiors will be cited. This Victorian interest in the decorative art of an earlier age – as with the Georgian interest in ancient Greece and Rome – naturally led to a vigorous trade in antique, reproduction and fake artifacts to satisfy the demands of collectors. Revised dates will be suggested for a number of objects in the furniture collection of the Victoria and Albert Museum in the light of research into the Georgian revival.

Clive Wainwright

The Dark Ages of art revived

or Edwards and Roberts and the regency revival

1 A chair in the 'Chippendale' style, *c.* 1870, labelled Edwards and Roberts. *Victoria and Albert Museum, London*

In the High Victorian period the controversy concerning the merits of the furniture of the second half of the eighteenth century. William Burges voiced the sentiments of the progressive architects and designers in 1865: 'While those amongst us who admire the works of the last century run after furniture of Chippendale who appears to have been the fashionable upholsterer when Adams was the fashionable architect, when Cypriani did the decorative painting, and Jackson the pretty ornaments in fact in the dark ages of Art'.[1] Burges the Goth naturally goes on to demonstrate the great superiority of Mediaeval and Gothic Revival furniture over that of the Georgian period.

By this date, however, a number of collectors, commercial cabinet-makers and antiquedealers were ardent admirers of the very period which Burges and his friends despised. As early as 1834 there was sufficient interest in Chippendale and his contemporaries for John Weale the speculative publisher to begin re-printing their designs. By 1836 his list included re-prints entitled 'Chippendale's One Hundred and Thirty Three Designs . . . in the Old French Styles for Carvers, Cabinet Makers . . .' or 'A Book of Ornaments Drawn and Engraved by M. Lock . . .' and 'Household Furniture in the Taste of a Century Ago . . .'. Weale published these and similar books to fulfil the demands of cabinet makers and designers, but where are the 1830s objects made to the re-published designs? No piece of *documented* reproduction Chippendale or Lock of this period seems to be known. It is of course possible that some of these 'William IV Chippendale' pieces are so similar to their Georgian prototypes that they masquerade quite happily as the real thing. That there is no easy way to distinguish between a reproduction made one hundred and forty years ago and an original made two hundred and twenty years ago is of course obvious, and Renaissance fakes of classical Roman sculpture have all too often deceived the shrewdest scholars.

A chair in the Chippendale style (No. 1) underlines the problem and introduces Edwards and Roberts. This is one of a pair acquired in 1945 by the Victoria and Albert Museum from a set described as 'A superb and absolutely unique set of . . . gothic Chippendale standard chairs *c.* 1760 in a perfect brilliant state' in the language of the 1940s. Recently an examination of the carving and construction suggested that they might not be eighteenth century. The upholstery was removed and it was obvious that the first upholstery dated from the second half of the nineteenth century. A paper label of Edwards and Roberts was found inside the back rail hidden by the upholstery. Was it made as a fake or reproduction. The label is so brief that it merely indicates a date between 1845 and 1899. The chair has therefore been tentatively dated to *c.* 1870.

By 1862 the taste for Chippendale was no longer *avant garde* and designers, collectors and museums were taking an interest in Adam, Hepplewhite and Sheraton. While William Burges and William Morris were displaying their splendid painted Gothic Revival cabinets in the 'Mediaeval Court' of the International Exhibition of 1862, a harbinger of feeble twentieth-century neo-Georgianism was lurking elsewhere in the vast building! The firm of Wright and Mansfield were showing furniture in which 'The details of the whole are gleaned from the works of the Messrs. (Adelphi) Adam'.[2] At the Paris Exhibition of 1867 this firm showed a famous cabinet which was immediately purchased by the South Kensington Museum (No. 4). This is the most important early example of the Adam style but it is in no way a reproduction of an existing Adam piece.

So interested was the museum in Wright and Mansfield that after this firm's demise they purchased in 1887 several pieces of reproduction satinwood furniture. A painted chair

A. H. Tritty Dunn, *Dante Gabriel Rossetti in his Sitting Room at 16 Cheyne Walk*, watercolour, 1882. *The National Portrait Gallery, London.*

(240 – 1887) is a very clever reproduction of a 1790s piece (No. 2). How would this be dated today if it came on to the market after almost a century of domestic use? Frederick Litchfield wrote in 1921: 'About the time of the Paris Exhibition of 1867 that there was a revival in favour of the old Sheraton and Hepplewhite designs, and the firm of Wright and Mansfield . . . made a speciality of the reproduction of this description of furniture. Wright and Mansfield retired some time about 1880, but their work remains and with the wear and tear of a household this furniture has acquired a tone or "patina" which renders its resemblance to its prototype very close'.[3]

By 1866 the painted satinwood dressing table (No. 5) was in the South Kensington Museum and in 1870 it was purchased for no less than two hundred pounds as late eighteenth century. The taste for the original naturally went hand in hand with that for the revival pieces like No. 2. The dressing table was bought as genuine; but in recent years its authenticity has been treated as problematic: 'Probably

Left

2. A painted satinwood chair by Wright and Mansfield, *c.* 1880. *Victoria and Albert Museum, London.*

3. A brass inlaid chair after a design by Thomas Sheraton, *c.* 1895. *Victoria and Albert Museum, London.*

4 An 'Adams' style cabinet shown by Wright and Mansfield at the Paris Exhibition 1867. *Victoria and Albert Museum, London.*

. A painted satinwood dressing table, here dated 1862–1865. *Victoria and Albert Museum, London.*

about 1780 and restored in the 19th century . . . possibly the whole superstructure is of a later date . . .'.[4] It has recently been carefully examined and is now considered to be all of one date and most probably in my opinion a fake made between 1862 and 1865. Two other very similar pieces are known to exist, one is in an American private collection and is part of a large suite of fine reproduction painted satinwood furniture purchased in London in the 1890s. If these views are correct this piece is thus the earliest Sheraton Style fake yet to be discovered. There is no real prototype dressing table in the works of Chippendale, Sheraton or Hepplewhite, but it is interesting that Messrs. Heal showed at the 1862 Exhibition a dressing table of just this form: 'A toilet table in the style of Louis Seize'.[5]

In 1976 the Victoria and Albert Museum was given a fine mahogany chair (No. 3) which is very close to one of Sheraton's published designs (colour 4, page 116). It was initially considered probable that the chair was produced in the period after the publication of Sheraton's design in 1806. It is here suggested that this chair should be re-dated to the 1890s as part of a group of brass inlaid pieces which I will shortly discuss. It may have been made just after the

The Ladies Drawing Room, Hotel Cecil, London, 1896. *National Monuments Record*

publication of the design in 1892,[6] no maker has yet been suggested.

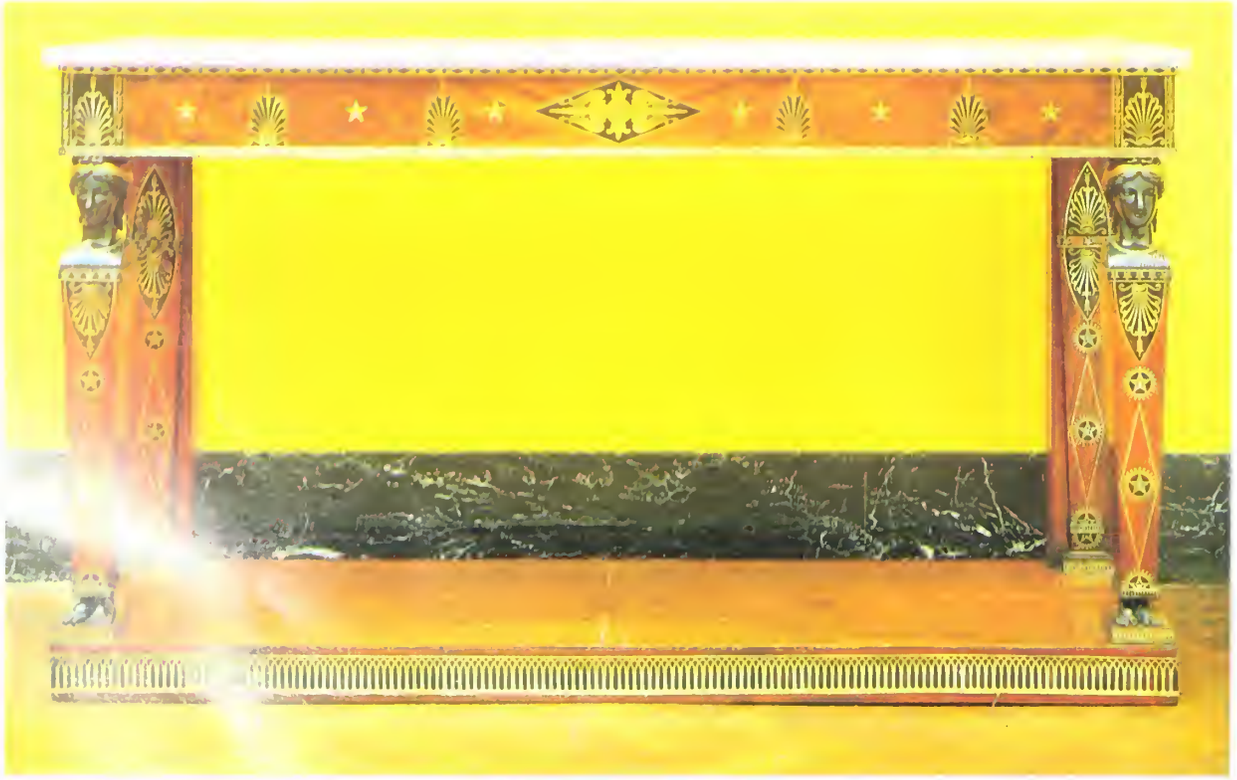
The revivals so far mentioned have been discussed before in print but the later Victorian Regency Revival has been neglected.[7] Clifford Musgrave tells us: 'The popularity of Regency furniture steadily developed after its restoration in the 1920s'.[8] Brian Reade however mentioned that 'Curiously enough about then [1870] or a little later that signs were first shown of a sympathetic attitude towards Regency and Empire objects'.[9] His scope did not extend to the illustration of objects in the revival styles but his dating was accurate.

7. A painted sofa probably designed by Dante Gabriel, c. 1867. *Fitzwilliam Museum, Cambridge*

B. A brass inlaid chair of 1895–1899, labelled Edwards and Roberts.

8. The Edwards and Roberts label of 1890–1899 from the chair in colour B.

9. A detail of the brass inlay of the table in colour C.



C. A brass [illegible] labelled Edwards and Roberts. *Victoria and Albert Museum, London*

D. A brass inlaid cabin
Victoria and Alb
Museum, Lond

It is perhaps surprising that one of the pioneers of the Regency Revival was Dante Gabriel Rossetti who with his brother William Michael was very interested in the art and literature of the Regency. They were both interested in Keats and Shelley – William Michael owned Shelley's sofa – and Dante Gabriel was an early re-discoverer of Blake. Colour A shows Dante Gabriel sitting in the living room of his eighteenth century house at 16 Cheyne Walk, Chelsea, surrounded by Georgian and Regency furniture. It was painted by his assistant H. Treffry Dunn who said of the room:

> the fire grate itself was a beautifully wrought example of eighteenth century design and workmanship in brass . . . a cosy little sofa with landscapes and figures of the Cipriani period painted on the panels.[17] This sofa is certainly Regency in style and might have been an antique piece. Rossetti moved into the house in 1862 and seems rapidly to have furnished it, thus making it an early example of a house furnished with Georgian and Regency antiques.

The sofa (No. 1) is more puzzling, the paintings have been dated to 1863.[18] It was described by Dunn as in Rossetti's bedroom: 'An old fashioned sofa with three little panels let into the back whereon Rossetti had painted the figures of Amor, Antalia and Amata . . .' It seems extremely probable that this sofa is a mid nineteenth century piece in the Regency style, being unlike any surviving Regency piece but it does in some ways resemble the famous Rossetti designed variant of the Morris and Company, Sussex, chair of 1865. Was the sofa perhaps designed by Rossetti himself? 1863 is a very early date for such a sophisticated essay in the Regency style. A date of 1866 or 1867 would be much safer.

Interest in the Regency and Empire continued to grow in both England and America during the 1870s. By 1884 the editor of a furniture trade journal could say: 'Anglo-Japanese, Anglo Moresque and other fancies have had a good innings . . . it certainly did occur to me the other day that there was a modern French epoch which has not received at the hands of our trade designers the attention it deserves. I refer to the Empire style. . . . It is perhaps humiliating to acknowledge that many of the designs of our old English cabinet maker Thomas Sheraton – deservedly held in high esteem among us – were borrowed from his gifted contemporary across the Channel [J. L. David] . . . would it not be possible to build upon the ruins of the Empire style a graceful sort of Anglo-Greek which would be a useful addition to the prevailing modes. I have noticed several of our leading designers, Mr. George Aitchison R.A. for instance, have lately and with marked success turned their attention in that direction . . .'[19] He illustrates several pieces of original Empire furniture on display in Paris. The whole question of the French 'Empire Revival' has been fascinatingly discussed by Mario Praz.[1]

America was actively involved in its own Empire Revival and in 1895 the editor of 'The Cabinet Maker' illustrated and discussed under the title 'Trans Atlantic Empire' some twenty American Empire Revival pieces.[16] A number of photographs of American interiors in this style exist from this period.[1] By 1896 the style had spread to smart London [illegible] is the Hotel Cecil. This illustration and [illegible] of domestic interiors in the same style were [illegible] in Nicholas Cooper's book 'The Opulent [illegible]

[illegible] consider the firm of Edwards and [illegible] large part in the world of antique [illegible] of styles being discussed. No [illegible] relating to their activities survive but [illegible] much closer scrutiny. They started in [illegible] trading as 'Edward and Roberts [illegible] Wardour [illegible] and Modern cabinet makers and importers of ancient furniture'. By 1892 they had expanded into premises at '146, 148, 150, 156, 158, 160 Wardour Street, 14 Chapel Street, 7, 8, 9, 13 Little Chapel Street, 10, 14, 15 Carlisle Street, 83A Dean Street, 126 Piccadilly, 532 Oxford Street'. They occupied so many premises that by examining the combination of addresses on their labels their pieces can often be accurately dated. One interesting description of their activities survives: 'In the early days of the business the aristocracy were the main customers . . . old oak though it still fetches a good price is not as much in demand as it was, and the "rage" during the last twelve years has been for the furniture of "Chippendale", "Sheraton", "Hepplewhite" and "Adams" . . . a fine and complete library of the works of the old designers is to be seen at Messrs. Edwards & Roberts. The old French styles of the period Louis XIV, XV, XVI and the "Empire" are much in request . . . a representative of the firm told us . . . that high class furniture imitations of old furniture were very costly. He believed very little fraud was practised . . .';[18] they went out of business in 1899.

Near to Edwards and Roberts at 55 Shaftesbury Avenue in the 1890s were the Sinclair Galleries which were run by Mr. Frederick Litchfield. Litchfield had followed his father into the business, the latter having taken over the business of Edward Holmes Baldock after being his chief buyer.[19] Litchfield has been noted as an important author of books on antiques, but I am sure his business activities would repay a careful analysis as he certainly sold the whole range of antiques. He did not mark his furniture as did Edwards and Roberts. They stamped and labelled antiques, reproductions, modern and fake furniture and sold them all. To what extent they altered the antique furniture they sold and to what extent they *knowingly* handled fakes is unclear. But so good were their reproductions that they can now pass as genuine. Whether the original purchaser knew he was buying a reproduction is a matter for speculation.

In 1964 the Victoria and Albert Museum purchased the brass inlaid table labelled by Edwards and Roberts (colour C and No. 9) as a Regency piece. Its pair is at Mottisfont Abbey in Hampshire as are two similar but larger tables with four terminal figures supporting each. The small table is labelled like the museum one, the larger pair are stamped '*Edwards and Roberts*'. In 1976 the museum was given an extremely handsome chair of highest quality (colour B) which is close to a Thomas Hope design,[20] and labelled Edwards and Roberts (No. 8). There are a number of significant differences between the design and the actual chair, for instance the form of the lyre and the anthemions are quite different. It is obvious from the illustrations colour B and C and No. 9 that the brass stars, the anthemions and the vertical band of floral ornament on the chair all appear in exactly the same size and form on the table. It thus seems probable that the chair is of late nineteenth-century date and on close examination the table (colour C) should also be dated to the 1890s.

The set of four tables and the chair must have been made at much the same time, the addresses on the label of the chair (No. 8) give a date of 1890–1899 and the tables a date of 1892–1896. Were they all made for a splendid, but as yet unknown, Regency Revival interior or were they Edwards and Roberts stock items during the 1890s? Several other tables and a number of chairs *en suite* with these have certainly been on the market in recent years. Certainly the demand was there. In 1892 Litchfield said: 'In order to supply the demand which has lately arisen chiefly in New York, but to some extent in England for the best "Empire" furniture the French dealers have bought up some of the old undecorated pieces and by ornamenting them with gilt bronze mounts cast from good old patterns have sold them as original examples'.[21] Such mounts were of course also

10 A brass-inlaid commode *Sotheby Parke Bernet*

11 A brass-inlaid commode stamped *Edwards and Roberts Sotheby Parke Bernet*

12 A brass-inlaid commode here dated c. 1895 *Victoria and Albert Museum, London*

available to Edwards and Roberts for their reproductions.

The commodes (Nos. 10, 11 and 12) form another interesting but puzzling group. No. 11 was purchased by the Victoria and Albert Museum in 1936 as a genuine 1820s commode. The other two commodes were sold recently. No. 11 was stamped *'Edwards and Roberts'*. It has recently been suggested that the museum commode dates from the 1890s for several reasons including the character of the brass engraving, and though it is un-marked it is so similar to the known work of Edwards and Roberts that it might well be attributed to them. We know that they certainly sold No. 11 but how it and Nos. 10 and 12 and the other existing pieces of similar type relate to each other and to Edwards and Roberts needs to be further investigated.

The hanging cabinet (colour D) is very similar in character to the other brass inlaid pieces so far discussed. When it was purchased by the Victoria and Albert Museum in 1935 it was said to date from *c.* 1800. At least two other identical pieces are known and a number of pieces inlaid with brass and decorated with the same alligator motif are also known. The question arises whether this cabinet dates from 1800 or forms a part of the suggested 1890s group outlined above.

By the Edwardian period the Regency Revival was well established, architects, and designers were effortlessly working in the style and collectors were avidly collecting genuine Regency pieces for interiors designed to accommodate them. Two examples alone will suffice. One appears in a current exhibition called 'London 1900' at the Heinz Gallery of the Royal Institute of British Architects Drawings Collection in Portman Square. The RIBA, Gavin Stamp and the periodical *Architectural Design* have jointly organised this exhibition. This house (colour E) was designed in 1912–1915 for the Honourable Sir Arthur Stanley by Giles and Adrian Gilbert Scott. It is 129 Grosvenor Road and overlooks the Thames; it was later lived in by Sir Oswald Mosley and is now a night club. A considerable number of drawings for its furniture and interiors survive at the RIBA, they and the photographs show it to have been a fascinating and dramatic essay in the Regency Revival style.[22] The watercolour (colour E) is now on display in the George Gilbert Scott Exhibition at the Victoria and Albert Museum.

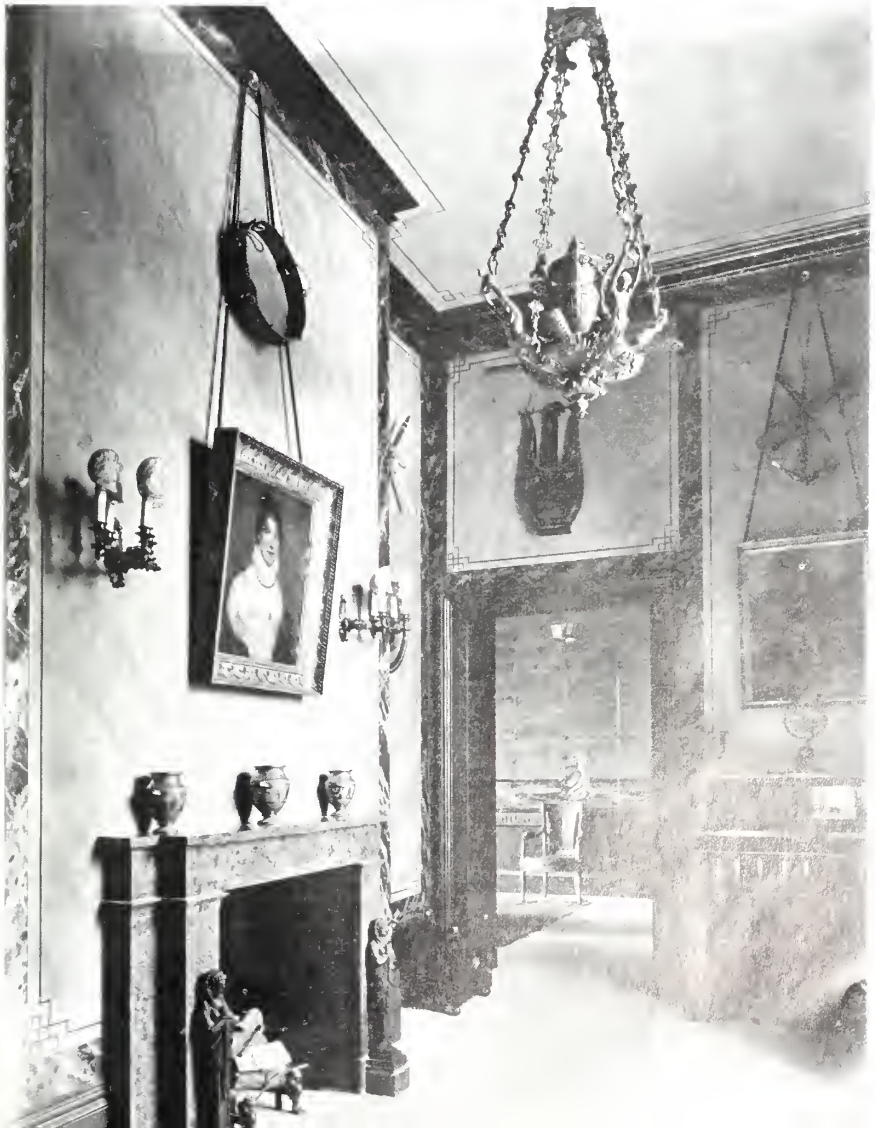
One of the most important early collectors of Regency furniture was the dramatist Edward Knoblock, the author of *Kismet*. He furnished his flat in Paris in the Regency Style in 1912, his chamber in Albany in the style in 1914 and Beach House, Worthing from 1918. Beach House – now threatened with demolition – was decorated to house the splendid pieces of Thomas Hope's furniture which Knoblock had purchased at the Deepdene sale of 1917 (Nos. 13 and 14). The interior was designed by Knoblock himself.[23] One of his most important pieces of Hope's furniture is now in the collection of Mario Praz, who has so interestingly described and illustrated his own important Regency and Empire collection and the Regency and Empire Revival interiors which he has created for it in his book 'The House of Life', 1964.

A short article can only introduce the complex and interesting subject of the Regency Revival upon which much more research is needed. The firms of Edwards and Roberts and Litchfield also require to be thoroughly investigated in the context of the antique trade in the later nineteenth century. The extent of these revivals needs to be recognised, for only when all the types of revival and reproduction pieces have been identified can the genuine pieces be examined anew.

E The Garden, 129 Grosvenor Road by Giles and Adrian Gilbert Scott, 1912–1915. *R. Gilbert Scott and* Architectural Design.

13. The Painted Library, Beach House, Worthing in 1924 *Country Life*.

Below, 14. The Inner Hall, Beach House, Worthing in 1924. *Country Life*



NOTES

1. William Burges, 'Art Applied To Industry', 1865, p. 34.
2. 'The Art Journal Illustrated Catalogue of The International Exhibition 1862', p. 104.
3. Frederick Litchfield, 'Antiques Genuine and Spurious', 1921.
4. Maurice Tomlin, 'Victoria and Albert Museum Catalogue of Adam Period Furniture', 1972, p. 179.
5. *Art Journal*, *loc cit*., p. 147, the piece is illustrated.
6. Frederick Litchfield, 'Illustrated History of Furniture', 1892, p. 290.
7. Mark Girouard, 'Sweetness and Light', 1977. Chapter 4 of this fascinating book is devoted to this subject. See also Clive Wainwright 'The Age Before Enlightenment', *The Times*, 7 February 1976.
8. Clifford Musgrave, 'Regency Furniture', 1970, p. 27.
9. Brian Reade, 'Regency Antiques', 1953, p. 20.
10. 'Dante Gabriel Rossetti Painter and Poet' The Royal Academy of Arts 1973, p. 61.
11. *Ibid*., p. 53.
12. *Ibid*., p. 53.
13. I am indebted to Lionel Lambourne who considers that a date of 1866–7 is the most likely.
14. 'The Cabinet Maker and Art Furnisher', 1 May 1883, pp. 203–204. I am indebted to Pauline Agius for this reference and those in notes 16 and 18.
15. Mario Praz, 'On Neo-Classicism', 1959, pp. 199–213.
16. 'The Cabinet Maker and Art Furnisher', August 1883, pp. 59–[illegible].
17. Jay Lancaster, 'New York Interiors at the Turn of the Century', 1976, plates 9, 32 and 38. I am indebted to Ian Gaunt for drawing these illustrations to my attention.
18. 'The Clergy of St. Anne's Soho', 'Two Centuries of Soho', 1898, pp. 188, 192. I am indebted to Robert Thorne for tracing their addresses in Street Directories.
19. *Ibid*., pp. 191, 195.
20. [illegible], 'Historical Furniture', 1850, plates [illegible] and [illegible].
21. Litchfield, 'History', *loc cit*., p. 206.
22. 'The Architectural Review', Volume XXXVII, 1915, pp. 81, 84. I would like to thank Michael Darby, Gavin Stamp, Jill Lever and Hang Beck for their help in connection with this house.
23. [illegible], Volume XLIX, 1921, pp. [illegible]. Kitchin's [illegible] and The Room, 1939 gives full details of [illegible]. [illegible], *loc cit*., pp. 290–98, describes his visit. [illegible], *loc cit*., p. 193.

[illegible], Assistant Keeper, Department of Woodwork, Victoria and Albert Museum, London.

Few executed furnishings schemes have survived intact from the Regency period, but the pattern books published in England at that time provide evidence of many colourful and varied designs for the decoration of windows, beds and seat furniture.

Regency furnishing designs

Elizabeth Clinton

'Perhaps no furniture is more decorative and graceful than that of which draperies form a considerable part. The easy disposition of the folds of the curtains, the other hangings, the sweep of the lines composing their forms, and the harmonious combinations of their colours, produced a charm that brought them into high repute.' Thus Ackermann praised the contemporary furnishing style in his 'Engravings of Fashionable Furniture' in 1823.[1] But he also warned of the dangers inherent in this style, and in particular that of allowing draperies to become over-elaborate and dominate other furniture in rooms, 'by which the rooms obtained the air of a mercer's or draper's shop in full display of its merchandise, rather than the well imagined and correctly designed apartment of a British edifice'. Certainly the great variety of designs published in England between 1800 and 1835 bear out Ackermann's comments, for they were intended to provide colourful and informative designs for the furnishing of fashionable interiors, both for town and country houses, and for the large and small income.'

As in other areas of furniture design the specific style now labelled as 'Regency' extended far on either side of the actual constitutional regency of George, Prince of Wales (1811–1820). It began in the 1790s with the introduction of furnishing designs based on new French interpretations of classical themes;[2] the first decade of the nineteenth century saw English designers exploring and popularising the style. In the publications of Thomas Sheraton (1803 and 1806), Thomas Hope (1807), George Smith (1808) and Rudolph Ackermann (from 1809) and in the period c. 1805–1825 Neoclassicism undoubtedly dominated in the work of Brown, Taylor, Smith, Nicholson, Gillow and Loudon despite [illegible] later pattern [illegible] styles such as [illegible]

Many of these publicists took their ideas from the schemes of leading architects and upholsterers of the age, for example from Henry Holland's work at Carlton House, and from Sir Jeffrey Wyatville's at Windsor Castle, as well as from the work of George Bullock and the firm of Gillow of Lancaster;[4] many of them too were simplifying original grand schemes for shallower middle-class pockets, so that one finds in some of these published designs odd mixtures of motifs and muddled ornament. However, this is more than compensated for by the excellent colouring of many of the designs, and some of the clear and informative texts that accompanied them.

One of the most dramatic changes that took place in English interior decoration between 1790 and 1810 was in the treatment of windows. In 1790 the most widely used curtain was still the festoon, a single piece of material, tacked to a board across the top of a window, which drew up by pulleys run through rings stitched in lines to the fabric. When drawn up, the curtain appeared as a fat swag of material at the top of the window, leaving the rest of the architrave visible; when lowered, the curtain hung flat in front of the window frame.[5] Also used from about 1750 were pairs of curtains, again tacked to an upper frame, which drew away and up the sides of the window on cords run at forty-five degrees through the material, thus forming 'tails' of drapery at the upper edges of the window. Both types are illustrated in Hepplewhite's 'Cabinet Maker and Upholsterer's Guide' (third edition, 1794). However, in 1791 Thomas Sheraton, in his 'Cabinet Maker's and Upholsterer's Drawing Book', shows a new type of curtain which completely eclipsed the festoon within a decade. He describes it in the 'Cabinet Dictionary' (1803) as 'A cloth contracted or [illegible] at pleasure; and this is done by [illegible] rings fastened to the curtain [illegible] running on a rod'.[6] The rods, immediately [illegible] origin, are usually called [illegible] and the curtains attached to them [illegible] French tops, and instead of [illegible] way when drawn were allowed [illegible] to floor level on either side of the [illegible]

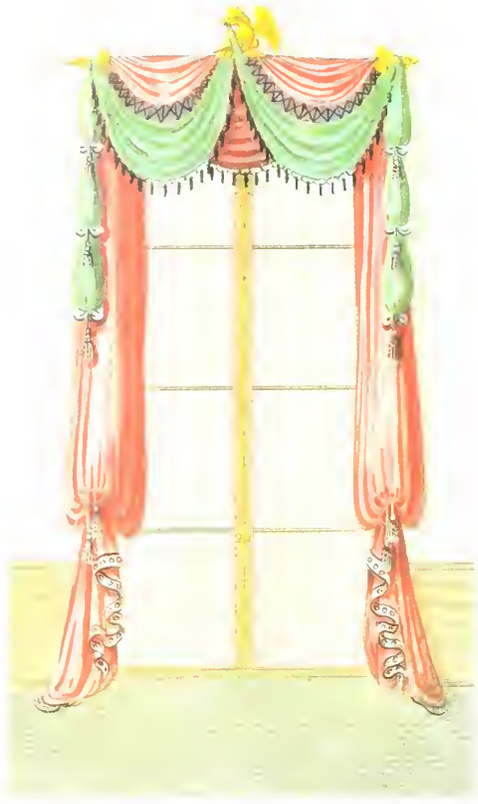
[illegible]
Design [illegible]
[illegible]
[illegible]

The impetus for the change probably came from Carlton House where from 1788 Henry Holland had been building and decorating in the latest French taste for the Francophile Prince of Wales. Sheraton's engraving of the Dining Room (1791) frustratingly omits the curtains, as he says they could not be shown 'without confusion, but they are of the French kind'. A second impetus may have been the introduction and more widespread use, under Repton's encouragement, of the 'French' casement window rather than the sash, and which appears, often with picturesque landscape scenes, in many of the published designs (colour A, C and D). Certainly the vertical emphasis given by this type of frame was repeated now in the surrounding drapery.

The prime aim of the early nineteenth-century designers was to avoid the contrived appearance suggested by the old-fashioned festoon, and to create 'agreeable, natural drapery' in Grecian, Roman or Egyptian styles, and to incorporate a full classical iconography in the treatment of pole-ends, pelmets, cords, cloak pins, fringes and tassels. In colour A, from the 'Encyclopaedia' of 1806, Sheraton displays a Roman eagle perched above the window, grasping in its talons a gilt spear which forms the pelmet pole, and clutching in its beak the central swag of the pelmet. The curtains hang straight from a hidden rod, gathered in at chair-rail height by tassels and cord (though Sheraton admits that this treatment may be out of date – 'it is now more fashionable to have a cloak pin . . . and the curtain simply laid over the neck of it'). His description of the construction of this ostensibly simple arrangement reveals immediately the complexity in creating 'agreeable, natural drapery' of this sort: permanence was given to these natural falls and folds only by using wire, by stuffing swags with cotton wool, and by fixing separate pieces to hidden frameworks with tacks, in order to prevent any slipping and drooping.

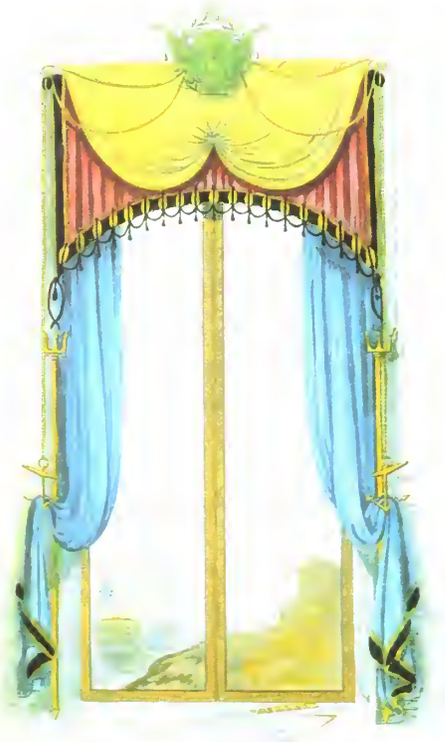
In colour B Sheraton employs a full range of classical marine motifs in a window design dedicated to the memory of Lord Nelson (this veneration of the national hero in furniture is generally only associated with chair design, as in colour D). A bronzed memorial plaque forms the centrepoint of the pelmet, while blocks and tackles hold up gilded anchors that form the cloak pins. Imitation blocks and ropes appear in the pelmet border, and a suitably mournful note is introduced in the black borders to the blue curtains. As a final touch to this superbly [illegible] design, Sheraton has included [illegible] chart, and the dismasted *Victory* off [illegible] seen through the French

[illegible] from the 'Encyclopaedia' [illegible] an eclecticism common [illegible] century designs: the [illegible] green curtains [illegible] ing with the [illegible] however the [illegible] e while the [illegible] pelmet and the [illegible] at least fifty per



A. Thomas Sheraton.
Design for Window Drapery,
the 'Encyclopaedia', 1806.

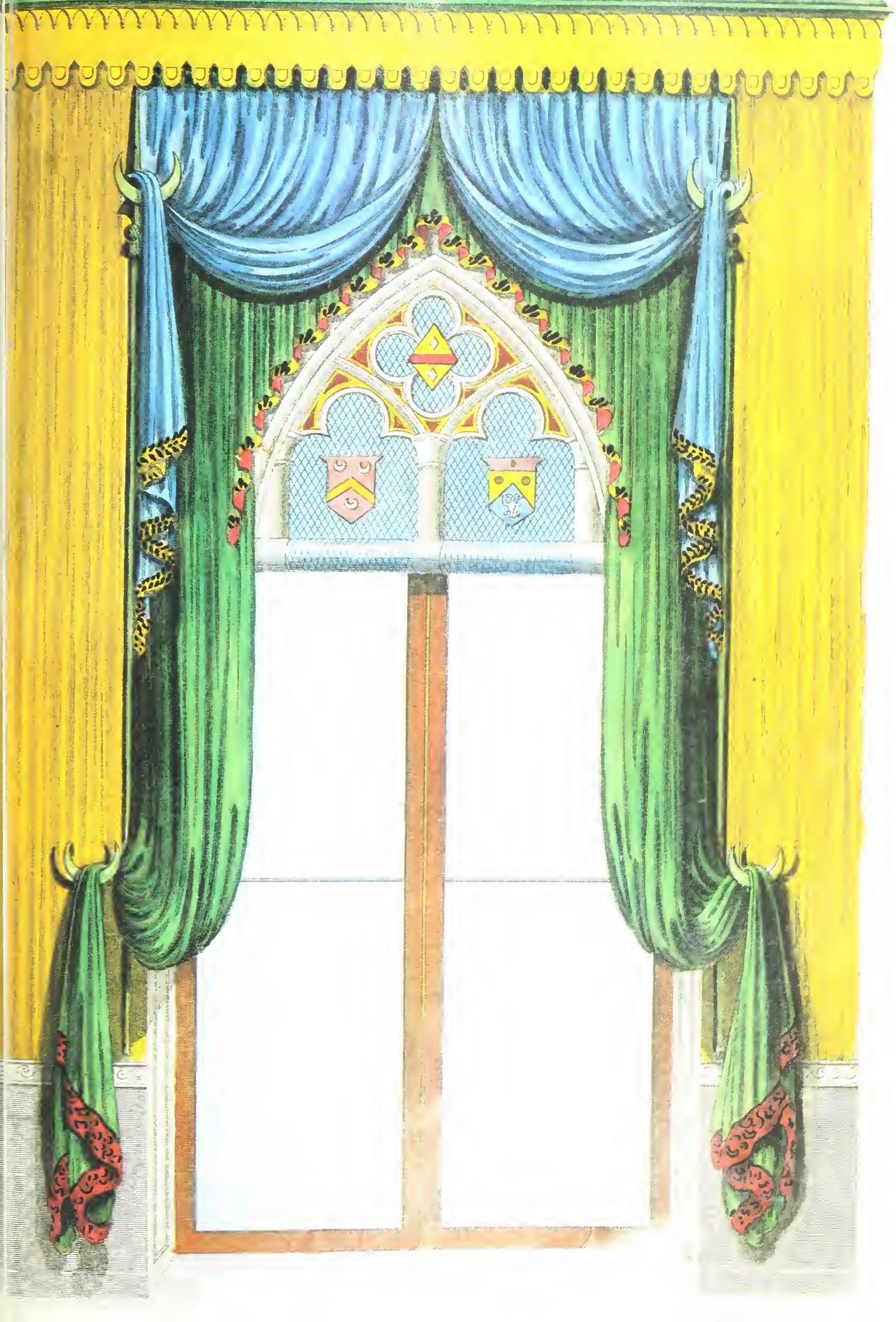
C. George Smith.
Design for a Dining Room Window curtain,
published in the 'Cabinet Maker's and Upholsterer's Guide', 1826.



B. Thomas Sheraton.
Design for a window, 'To the Memory of Lord Nelson',
published 6 October 1806,
the 'Encyclopaedia'.

D. *Design for a Drawing Room Curtain*,
published in Ackermann's 'Repository of the Arts', first series, March 1815.

1. Thomas Sheraton. *Design for a Window Drapery*, published 20 April 1807, the 'Encyclopaedia'.



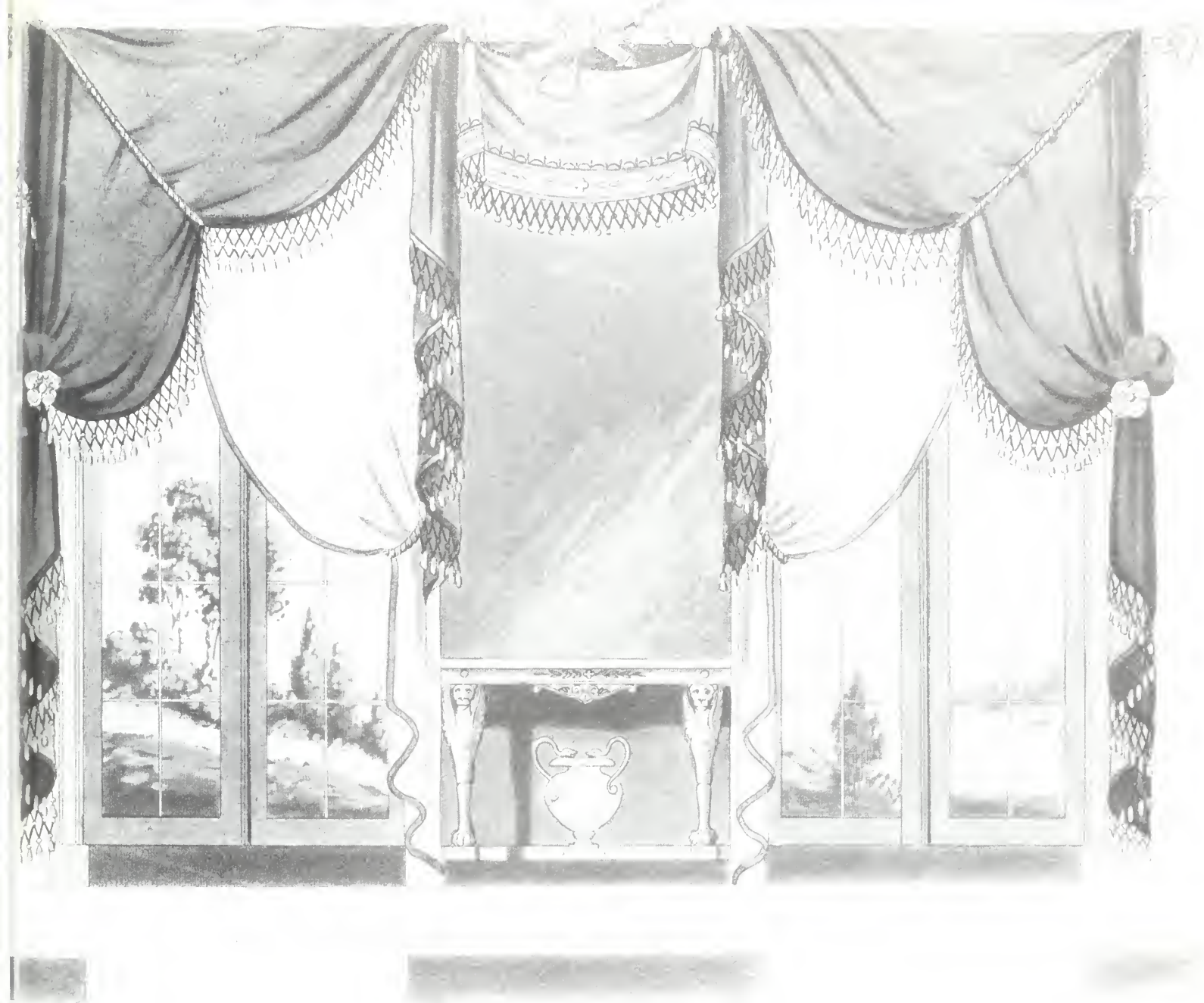
ent of Gothic revival. Unfortunately no explanatory notes to this design survive to enlighten us on its construction. It is an ingenious attempt to disguise a Georgian rectangular window frame, and it became a popular device among some later designers when creating full Gothic schemes. This disguise was carried a stage further in the complete clothing of an interior with textiles in a design by George Smith in 1826 for a lady's *boudoir* fitted up 'after the manner of a tent', in which every [illegible] of internal decoration is avoided in fitting up such an apartment the architrave round the door and windows being either removed or wholly covered with the furniture chosen' (No. 11).[7] Probably inspired by Percier and Fontaine's designs for such interiors at Malmaison and in their 'Recueil des Decorations Interieures', 1801, Smith reduces the scheme from Napoleonic grandeur to English domesticity. 'The face of each side is covered with calico gathered in plaits, which may be of one plain colour, or these plaits may vary alternately in colour, viz green and white or brown and white, red and pink, lilac and yellow or otherwise as choice and taste may dictate'. Smith also suggests that the furniture 'should be of a light cast . . . the chairs may be of rosewood with cane seats and cushions or the light stained chairs with coloured straw seats as imported from France are very appropriate'. The green and white hangings are trimmed with gold cords and tassels, and even the skirting boards are disguised by gold braid and fringe, while curtains, window seats, sofa and chairs are upholstered in plain crimson. Fitted carpet completes the *ensemble*. This design illustrates clearly a taste for luxurious, fully furnished interiors, made of inexpensive materials and employing plain, bright colours.

George Smith also produced designs in strictly classical style in his 'Collection of Designs for Household Furniture and Interior Decoration' 1808, and the 'Cabinet Maker's and Upholsterer's Guide' 1826. Indeed, his work is particularly valuable for its fine aquatints and guidance on colours and fabrics. In the designs for drapery shown in No. 2, described as suitable for a drawing room, the curtains should be of silk with rich fringe of the same, a muslin curtain to each window, to draw on rods as usual. Curtains thus constructed require spring blinds of the same [illegible] as the principal draperies, to drop before the muslin, and the drapery to remain [illegible]. This design introduces two more elements of the upholsterer's craft at this [illegible] the treatment of two or three of [illegible], whether straight or curved, as [illegible] with pole or pelmet [illegible] the windows. Smith [illegible] drapery is especially [illegible] where as that for [illegible] be simpler [illegible] Drapery [illegible] Roman [illegible] Corner [illegible] illustrates [illegible] over a single [illegible] window [illegible] for more 'with a slight addition of drapery for the pier'. A simple example, by Whitaker, is shown in No. 3. Second, the designer and upholsterer were eager to create a layered effect by using contrasting coloured linings and light muslin sub-curtains. These were bleached and trimmed with cherry bobble fringes or borders embroidered with little classical patterns of vine leaves, scrolls or Greek keys. 'Sheraton suggests they are to be used to form a pleasing contrast to the other drapery, and may be used in summer to answer the purpose of a sun blind',[11] and Smith too states that they should 'break the strength of the light, without entirely secluding the cheering effect produced from the solar rays'.[12] By 1815 muslin curtains had become a standard feature, as is shown in one of Ackermann's most delicate designs for March of that year (colour D). In addition many schemes show a consistent use of fringes, tassels and braids, usually in gold, to define the folds and swags and to relieve the expanses of plain colour in the drapery. It is worth emphasising that nearly all the designers recommend the use of plain materials for smart furnishing schemes between 1800 and 1825, both the prevailing 'chaste style of colouring'[13] and economy during and after the war seem to have prompted this, and even plain calicoes could be used in grand rooms if dressed up with fringes, or applied and painted borders. Striped materials are only rarely suggested before 1825, and patterned chintzes suited to 'secondary apartments, or . . . in houses of persons of small fortune, but they are not at all suitable for those of persons of rank and splendid income' (Smith, 1826). Economy was also at stake in another design (No. 4) published in 1815 by Ackermann for a window reduced in size by the severity of window tax; the surrounding drapery was intended to make the frame appear larger and more impressive.[14]

The second area in which the Regency designer and upholsterer could display their inventiveness was in the design of beds, and here too the published pattern books show ideas as exciting and colourful as those for window curtains, with the intention of arranging draperies 'with an easy lightness' in the historic styles. The invaluable Smith once again assists the student with his classification of the three main types of bed in use at the time: first, the traditional English four-post bed, still retained by public demand for its warmth and comfort 'in a climate so variable as that of Britain, where the transitions are so sudden from cold to heat, and from wet to dry'.[15] The four-poster's little cousin, the tent or field bed, with its simple frame completely covered with curtains and valances, falls in Smith's second category, 'admitting of much taste and elegance in design, accompanied with lightness of effect . . . The principal bedrooms in cottages, small villas etc., may be appropriately furnished with such beds' (Smith, like Loudon in his 'Cottage, Farm and Villa Furniture', 1833, had in mind a fairly substantial cottage, or the picturesque cottage *ornee* when discussing this type of furnishing.) In both cases these traditional beds are treated by the early nineteenth-century designers with an inventive freedom, using many of the features already noted in the drapery for windows. Thus Sheraton's design for a four-post bed in the 'Encyclopaedia' (colour I) uses classical lion's heads and paw feet on its gilded framework, cloak pins screwed into the posts for tying up the curtains, long decorative fringes and plain primary colours for the drapery. The curtains 'may be of white muslin in summer, and in winter may be taken off and replaced with another suit of curtains more substantial to suit the season'. This bed is fairly simple in its construction, with flat tester and arched cornice which recall Hepplewhite's designs of the late 1780s and early 1790s, and is a type that remained in constant production well into the 1830s. In 1834 Michael Angelo Nicholson illustrated designs for bed cornices and drapery (colour G), still using the design of simple flat tester and plain coloured valances enlivened by intricate fringes and contrasting braids.

Much grander versions of the traditional four-poster were still designed for state bedrooms, with silk and velvet hangings and carved mahogany or gilded frames. The bed illustrated by Ackermann for January 1812 (No. 5) was adapted from a considerable *tour-de-force* in blue and yellow by a contemporary upholsterer for the Marquis of Winchester, in which the upper valances are threaded through a 'perforated' gilded cornice – a design which the author characteristically hoped would encourage other upholsterers, 'men of enlightened taste', to 'render the household furniture of British manufacture as celebrated for its design, as it so justly is for its excellence of workmanship'. The state four-poster seems to have held its own against new rivals throughout this period, especially of course in Gothic schemes of decoration. George Smith and Nicholson published some handsome designs for them, and Thomas King included them in his 'Fashionable Bedsteads' in 1835. Once again, plain colours predominate in all these designs, although Smith suggests an alternative for one of his more outrageous schemes for hangings in pink and yellow: 'Although the furniture is represented by a plain tint of colour in the present design, yet the material of which it is made may be supposed to be of a chintz pattern, lined with plain blue, this colour being most congenial to English costume'.[45] Certainly English patterned chintzes, whose manufacture and export played such a vital part in the British economy in the early nineteenth century, were recommended for use by Ackermann (an inveterate supporter of British manufacture and design) and by Loudon for use in simpler houses in preference to heavier materials and woollens which 'have not only too heavy an appearance for a small room, but are liable to harbour dust and vermin'.[16]

However the most exciting element in bed design in this period was the introduction from France of the so-called 'French bed' or sofa-bed,



2. GEORGE SMITH. *Design for 'Continued Drapery'*, published in 'Designs for Household Furniture and Interior Decoration', 1808.

3. HENRY WHITAKER. *Design for Dining Room curtains*, published in 'Designs of Cabinet and Upholsterer's Furniture', 1825.

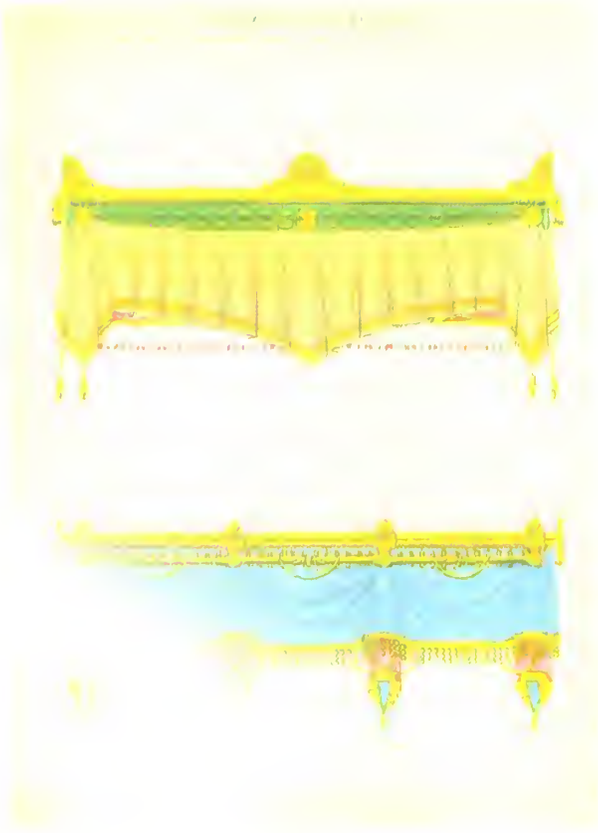
, *Design for a Library Window curtain*, published by Ackermann in the 'Repository of Arts', January 1815.

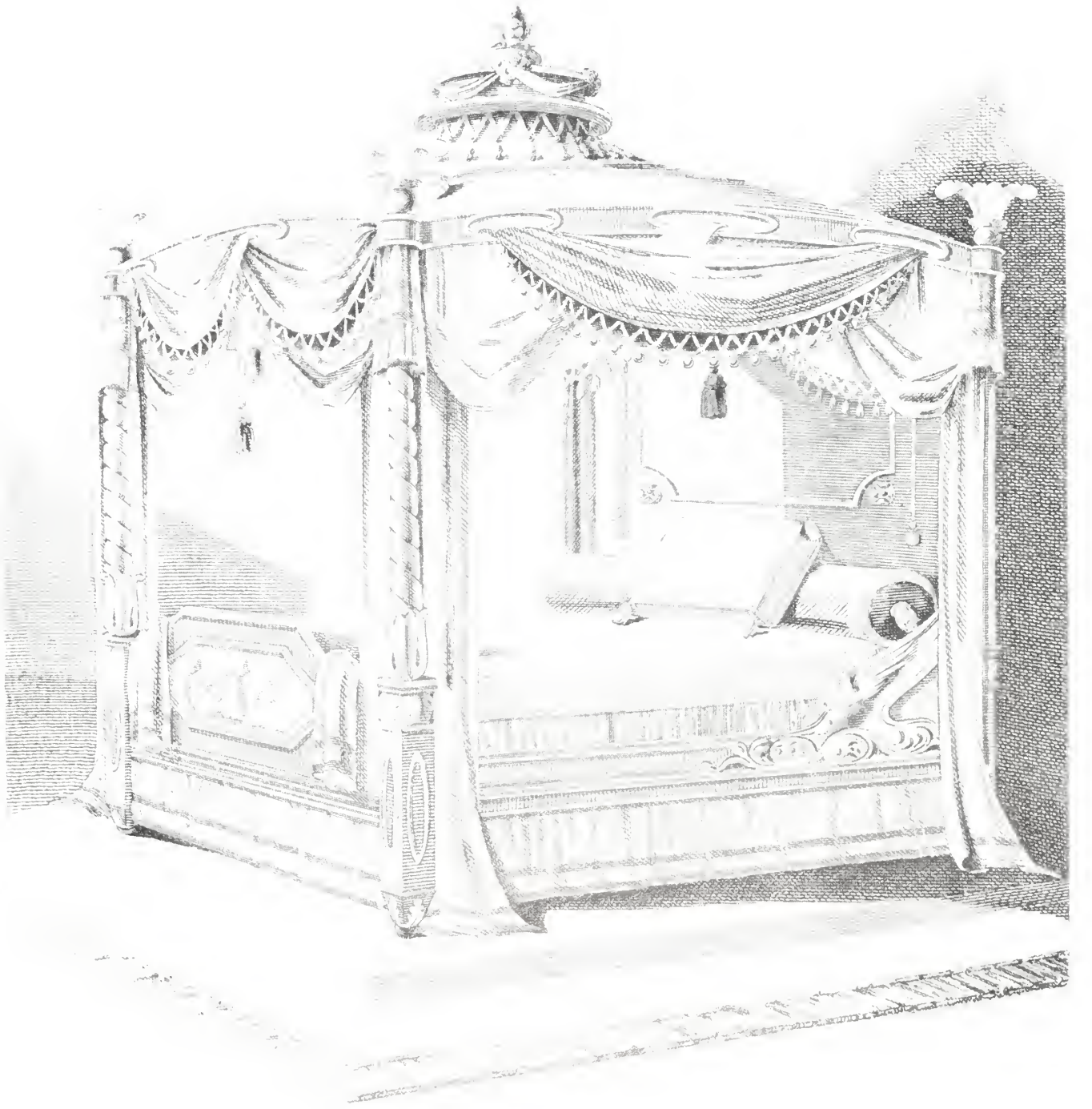
consisting of a couch placed sideways along a wall over which hangings were suspended either from a pole or from a small canopy. Smith has nothing but praise for it: 'In state apartments as well as in large recesses in first-rate rooms, this style of furniture may be used to great advantage; and in dressing rooms, nurseries, as well as in apartments where one or more beds are required, this species of bedstead and hangings in the simplest form is in general to be recommended'. Ackerman too approved its pure interpretation from antique forms and illustrated a number of examples including the design for a 'French Cottage Bed' (colour H); this obviously owes its inspiration to the work of Percier and Fontaine (although English schemes rarely went as far as the latter's proposals for warrior's beds, complete with lion pelts and mosquito nets). Another design, first shown in the 'Repository' in 1816 and repeated in the 'Collection' of 1823, is described as being in the French fashion of

Left.
I. THOMAS SHERATON.
Design for a 'Four-Post Bed',
published in the 'Encyclopaedia', 1806.

Below left.
G. MICHAEL ANGELO NICHOLSON.
Designs for Bed Cornices and Drapery,
published in the 'Practical Cabinet Maker, Upholsterer and Complete Decorator', 1826.

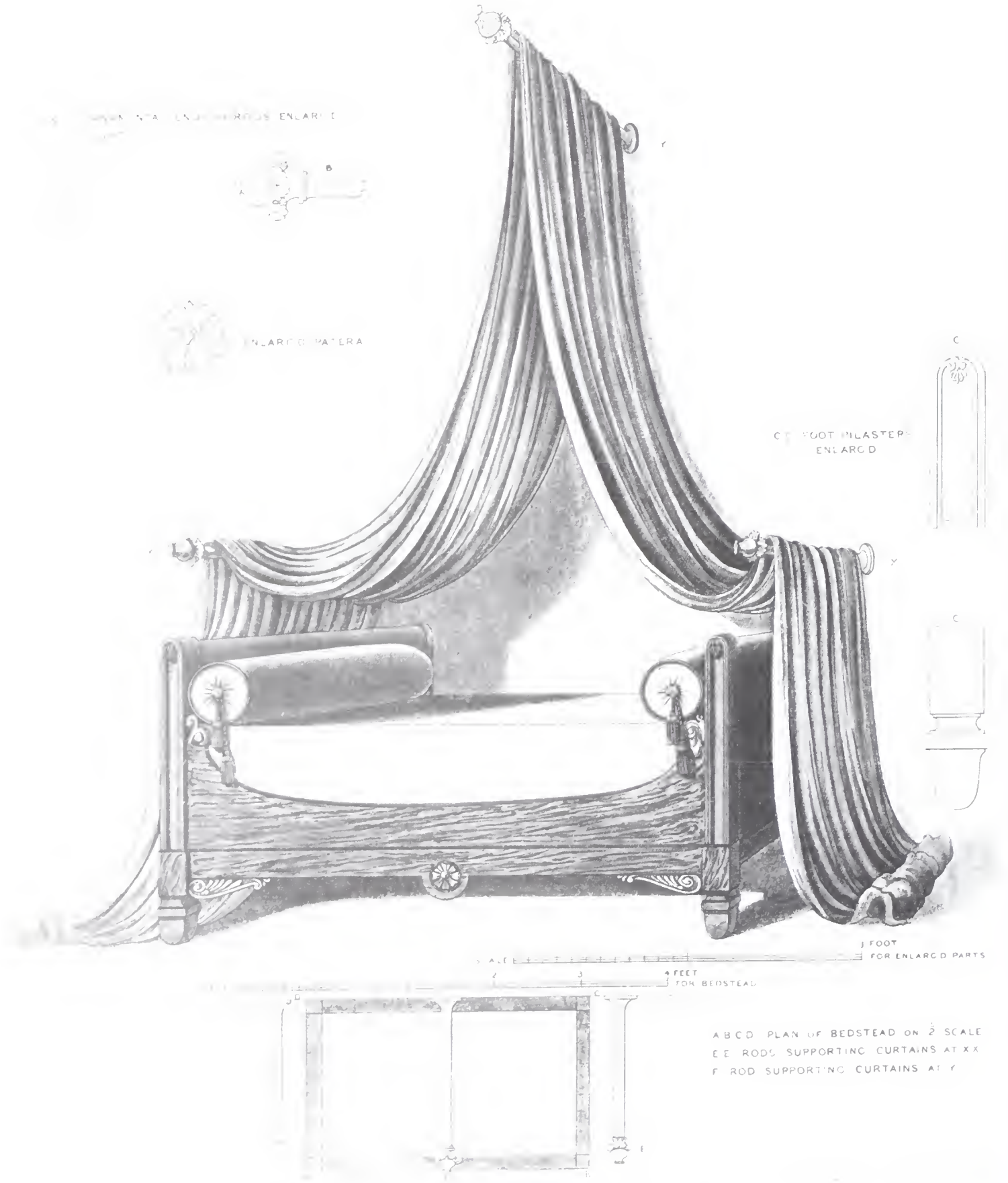
H. *Design for a 'French Cottage Bed'*,
published in Ackermann's 'Repository of the Arts', first series, February 1815.



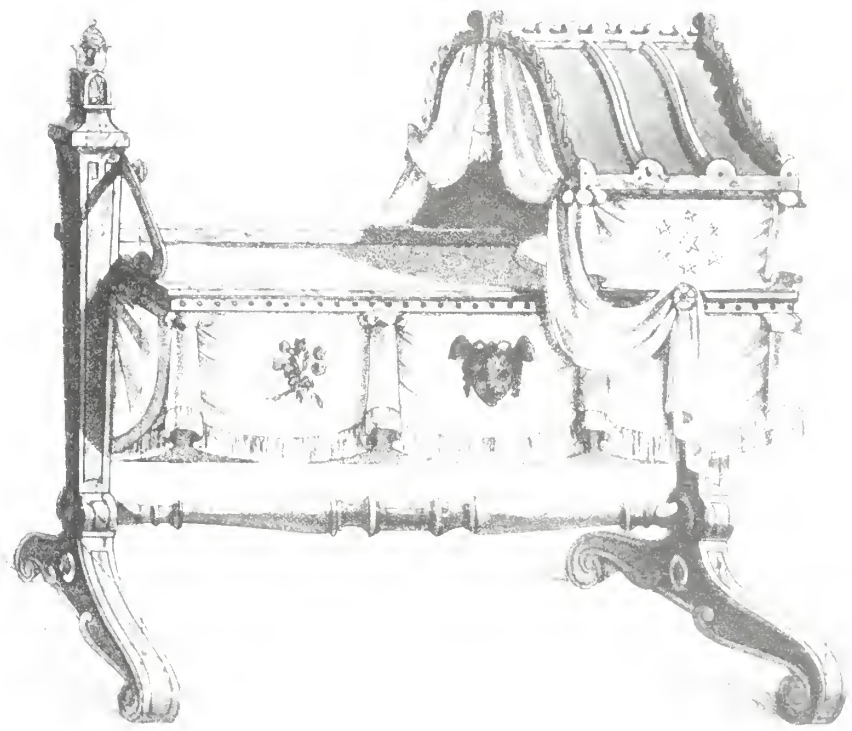


5 *Design for a state bed* published [illegible]

FRENCH BED


ENLARGED PATERA
C
FOOT PILASTERS ENLARGED
FOOT FOR ENLARGED PARTS
4 FEET FOR BEDSTEAD
A B C D PLAN OF BEDSTEAD ON ½ SCALE
E E RODS SUPPORTING CURTAINS AT X X
F ROD SUPPORTING CURTAINS AT Y

'Cabinet Makers and Upholsterer's Guide', 1826



7. Richard Brown
Design for a Cot, published in
'Cabinet and Upholstery Furniture', 1822

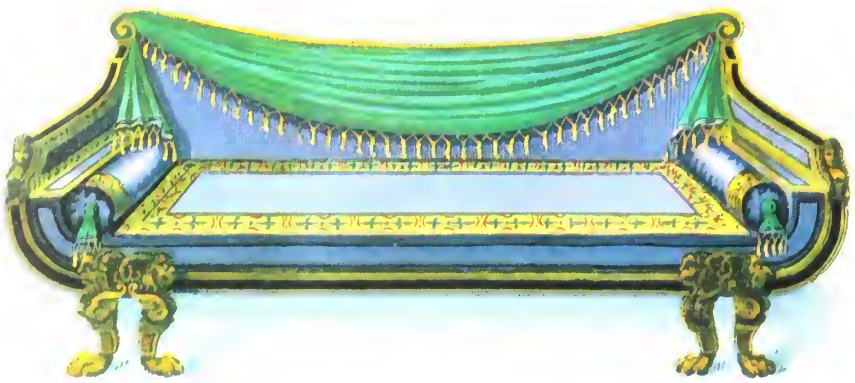
deshabille, which 'has been applied to these articles of furniture in many instances, giving to them an air which the amateurs term the "neglige" '. This form gave the upholsterer a new opportunity for arranging loose, flowing drapery, preferably in silk and using contrasting colours for the linings, for instance in combinations of green and purple or pink, or of pale blue and buff, with inner muslin hangings, and with gold tassels, fringes and braids. It also gave the cabinetmaker a chance to display more decorative woodwork than on the other beds in the frame of the couch, in mahogany or rosewood with ebony or ivory stringing and gilt enrichments. A design by Smith in 1826 (No. 6) shows hangings looped over three ornamental rods above a rosewood couch fitted with matching bolsters. The hangings are in purple with yellow linings. Another of his schemes, for a French 'Canopy Bed' shows a couch placed end-on to the wall with a small canopy suspended above, with pink and green hangings; this more substantial type of bed seems to have gained popularity in England in the later 1820s in contrast to the chaste classical type used by the French in alcoves in the main bedchamber.

Some Neo-classical designers even turned their attention to children's furniture, as did Richard Brown in his 'Cabinet and Upholstery Furniture' of 1822. His rather whimsical design for a cot (No. 7) shows the application of soft classical draperies and a correct use of classical symbols in its decoration. 'White drapery to cot-beds, observe, is at all times most proper, being emblematical of innocence'. Poppies, Nightshade, a head of the Goddess Nox and her attendant stars form other suitable decoration. In his other furniture designs too, Brown appealed for the use of correct emblems, 'but the modern upholsterer and cabinet maker now apparently try how disgusting and preposterous, as well as hideous they can render our apartments by the introduction of serpents and other obnoxious reptiles, to which we have a natural antipathy'.

Any discussion of early nineteenth century upholsterers' work must consider the changes that took place in the treatment of seat furniture. Here [illegible] a considerable [illegible] firmly stuffed, sh[illegible] new method [illegible] edges seems to have [illegible] decade of the eighteenth [illegible] stuffing [illegible] the [illegible] stuffing [illegible] well (colour II) with loose drapes either along the backs of settees and chairs, or below the seat rails. Rounded shapes for parlour and drawing room chairs also appear, in which permanence was given to the shape by carefully building up a roll of stuffing at the front of the seat rail.[15] Shallow tufting, rather than buttoning, was used, for instance on the squab cushion in Sheraton's fanciful designs for 'Nelson's Chairs' (colour II, in 1806) and was still employed in Whitaker's designs for sofas and [illegible] in 1828 (No. 8) and [illegible] designs for footstools, [illegible] No. 11). Once again plain fabrics are used in nearly all the designs, with decorative braid and [illegible] emphasising sharp edges (colour K). It is significant that the latter were no longer used just on the front and side seat rails of chairs, but along the backs as well (colour H) implying that chairs and sofas were now intended to stand [illegible] no longer straight against the [illegible] mentions this use of [illegible] back by the French in his [illegible] of 1803, and certainly by [illegible] an established principle in [illegible]. Lastly, a particular [illegible] appeal in many of [illegible] time of le[illegible] open edges [illegible] which [illegible] and showed [illegible] colour [illegible] through the slits [illegible] idea probably originated [illegible]

and Fontaine and was eagerly adopted by Sheraton, Smith and Nicholson.

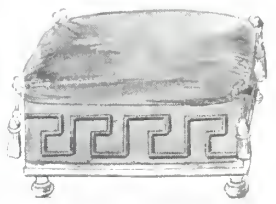
Only a few of the published designs can be reproduced here, but it is hoped that they are enough to convince that the early nineteenth-century designers of furnishings were highly imaginative, even if sometimes over-fanciful, and hardly deserve Pugin's condemnation in 'Christian Architecture', 1841, for 'plans of suspending enormous folds of stuff over poles, as if for the purpose of sale or of being dried. . .'. Even if by this time the early purity of Neo-classical design had been obscured, nonetheless competent and often coherent use of classical motifs still remained.

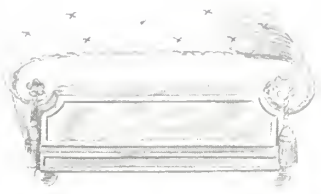


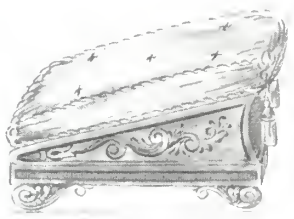
Top
THOMAS SHERATON
Design for a Sofa,
published in the Encyclopaedia, 1 February 1806

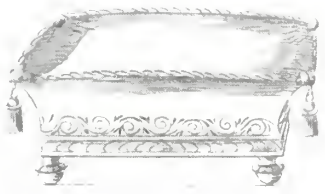
Centre
THOMAS SHERATON
Design for a Nelson Chairs
published in the Encyclopaedia, 29 October 1806

[illegible] SON
[illegible] 1826









1 The work comprised design registration books for Wedgwood & Co. (1840–60), Repository of Arts (1809–28), Ackermann's Repository of Arts, Literature, Commerce, Manufactures, Fashion and Politics (1828–29, second series 1830–1832).

2 A full list of designs published in England, 1800–1840, is provided in John Harris, Regency Furniture Designs 1803–1826, Mellifont Press, 1961.

3 See Samuel J. Dorrycott, 'Scots of the Nineteenth Century Window Hanging', Waverley, [illegible] 1975.

4 Designs by Sallows in the Department of Prints and Drawings, Victoria and Albert Museum, and Late 18th Museum and Art Gallery.

5 John Fowler and John Cornforth, 'English Decoration in the Eighteenth Century', London, Barrie and Jenkins, 1974, chapter 4, 'The Practice of the Upholsterer'. Margaret Jourdain, 'Window Curtains of the Eighteenth Century', *Country Life*, Volume LXX, No. 2565, 12 April 1946.

6 Sheraton also mentions festoons, but now only seen in bedrooms.

7 George Smith, 'Designs for Household Furniture and Interior Decoration', 1808, plate XI.

8 George Smith, 'Cabinet Maker's and Upholsterer's Guide', 1826, plate CXIX.

9 I am indebted to Donald Cooper for this and other information on nineteenth-century muslin curtains and blinds.

10 Sheraton, 'Encyclopaedia', 1806, p. 4, 'Description of the Designs'.

11 Smith, 'Guide', 1826, p. 179.

12 Smith, 'Guide', 1826, p. 176.

13 Window tax was extended in 1798 to cover houses with six or more windows, thus catching more second-rate houses. It was not removed until 1851.

14 Smith, 'Guide', 1826, p. 181.

15 Smith, 'Guide', 1826, p. 182.

16 J. C. Loudon, 'Cottage, Farm and Villa Furniture', second edition, 1835. I am indebted to Clive Wainwright for the opportunity to study this early version of Loudon's work.

17 I am grateful to Heather Gilbey and Carole Thomerson for this information.

18 Sheraton, 'Encyclopaedia', 1806, p. 15, 'Description of the Designs'.

19 Fowler and Cornforth, *op. cit.*, Chapter 3, 'The use of houses and their arrangement', pp. 56–81.

All photographs are by courtesy of the Victoria and Albert Museum, London

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Elizabeth Clinton is in the Department of Furniture and Woodwork, Victoria and Albert Museum, London.

[illegible]

showing the shape of the upho[illegible]

[illegible] Designs of Cabinet and Upholsterer [illegible] 1[illegible]

[illegible]

covered footstools

[illegible] of Upholsterer's and Cabinet [illegible] Assistant', Volume II, c. 182[illegible]

A. C. Pugin's Drawings of the Royal Pavilion at Brighton

Derek Rogers

There can be few artists who have lived by being taken for dead! Count Augustus Charles de Pugin, to give him his full name, was born in 1762, possibly in Switzerland but more probably in France. He was fighting for the Royalist cause during the revolutionary period and fell near the Bastille. Apparently dead, he was thrown into a pit full of corpses. He regained his composure, however, found his way to Rouen (on one occasion having to swim across the Seine) and, joining an English boat, reached London by way of Wales.

He noticed and answered, successfully, an advertisement inserted by a Mr. John Nash, architect, and became his assistant. He studied at the Royal Academy (where he exhibited from 1799–1826) and with J. Merigot, an engraver who had been a friend of the Pugin family in France but who, like many refugees from the horrors of the French revolution, had settled in England. In 1802 he married Catherine Welby. The son born to them in 1812, Augustus Welby Northmore Pugin, became Sir Charles Barry's collaborator at the new Houses of Parliament and a dominating figure in nineteenth-century architecture.

It was apparently at Nash's instance that Pugin studied the details of Gothic architecture, with a view to publishing a work for the use of architects unable to fulfil the demand for Gothic-style country houses. The length of time Pugin remained in Nash's employ seems not to be known, but it appears to have terminated before Nash started his work at the Royal Pavilion in 1815.

He remained a friend of Nash's just the same. Accordingly when, during the course of his work in Brighton, Nash was instructed by the Prince Regent to prepare a book describing and illustrating it, it was Pugin to whom Nash turned for assistance in the execution of the drawings and the supervision of the engravings to be done from them.

Work on the Pavilion began in 1815. But it is doubtful whether Pugin could have begun drawing there until 1817, or 1818. The new additions, the Banqueting Room and the Music Room, were not completely built until 1817 and the decorations could scarcely have been finished until some time in 1818, in which year the Prince Regent and his architect met there to see the lighting set up for the first time. But he must have drawn some of the other rooms by 1818 because he exhibited [illegible] before their decorations were [illegible] years before the drawings were finished. [illegible] on two of them.

[illegible] these watercolour drawings is [illegible] two distinct categories, the [illegible], and the drawings prepared for the [illegible] from. Of the first one would say: 'Obviously the work of a watercolour painter'; of the second: 'Obviously the work of an architect'.

The style which Pugin brought to these illustrations admirably suited his particular task, though some adaptation was necessary. Not for him, in John Varley's words: 'the warm grey, the cold grey and the round touch' of traditional English watercolour painting. On the contrary he attacked his subject with a varied palette, using brilliant reds, blues and yellows which exactly interpret the gaiety tasteful withal [illegible] of the decorations. In the matter of colour, though not in that of the vertiginous dexterity, he can be seen to have anticipated Turner, whose interior views at Petworth date from 1827. For the highlights Pugin, like Turner, used the 'scratching out' technique.

For some of these views there exist two drawings of different kinds but of the same view, some freehand, others carefully drawn and some of them fully coloured, others partly coloured, others without colour. A comparison suggests what the procedure is likely to have been. Delightful though the freehand watercolours are, they would have been virtually impossible for the engraver to interpret, even in aquatint, the most suitable of various graphic processes for the publication of watercolours. In the Music Room, for example, the central 'gasolier' hangs quite out of true, and the figures are not clearly drawn. Having done his freehand watercolour, therefore, Pugin, or an assistant, then went on to do another drawing, this time purely linear and meticulously worked out, in which the perspective was corrected and the detail clarified. In a few cases the Brighton collection includes both kinds. That the freehand watercolours preceded the prepared drawings is also confirmed by the numbers to be found on most of the drawings. The number on the freehand watercolour invariably precedes that on the prepared drawing. These numbers go up to eighty. In theory if Pugin did a drawing of both kinds for each view of the thirty-one included in the published illustrations, there should exist, or have existed, a total of over sixty. The remainder might be accounted for by drawings which were not used for illustration, such as two in the Brighton collection. There are a total of thirty-four at Brighton and there are eight others in the Royal Library at Windsor. But the whereabouts of any others is not known.

The watercolours no doubt served for the working out of an overall colour-scheme for the aquatinters' guidance. This, however, was for a later stage in the proceedings. First, once the prepared drawings were ready, they were handed not to the aquatinters but to the etchers. It was for them to engrave the copper plates from which the 'outline' etching was made. The illustrations were intended, in all but a few cases, to consist of pairs, each aquatint being accompanied by the corresponding 'outline' etching. Once the etchers had completed their 'outlines', the etched copper plate was sent to Rudolf Ackermann's and the pencil drawing handed back to Pugin.

His next step was to indicate on each drawing the kind of colour that would be required of the aquatinter. His manner of doing so must be unusual. The ability to leave areas of colour isolated among areas of white, and yet exactly related in tonality, is a measure of his talent. (It is also a nice point for those interested in distinguishing between drawings, watercolour drawings, and watercolours, a valid distinction but one the discussion of which would be out of place here.) It can be seen in the view of the South Drawing Room that the tone of the carpet further away from the window is subtly lower than that of the part nearer the window. For that, no doubt, the freehand watercolour would have been helpful if it was available to the aquatinter for the preparation of his plate. But it would seem more likely, from a comparison of the parti-coloured drawings with the prints,

J. J. Boileau

A Forgotten Designer of Silver

Michael Snodin

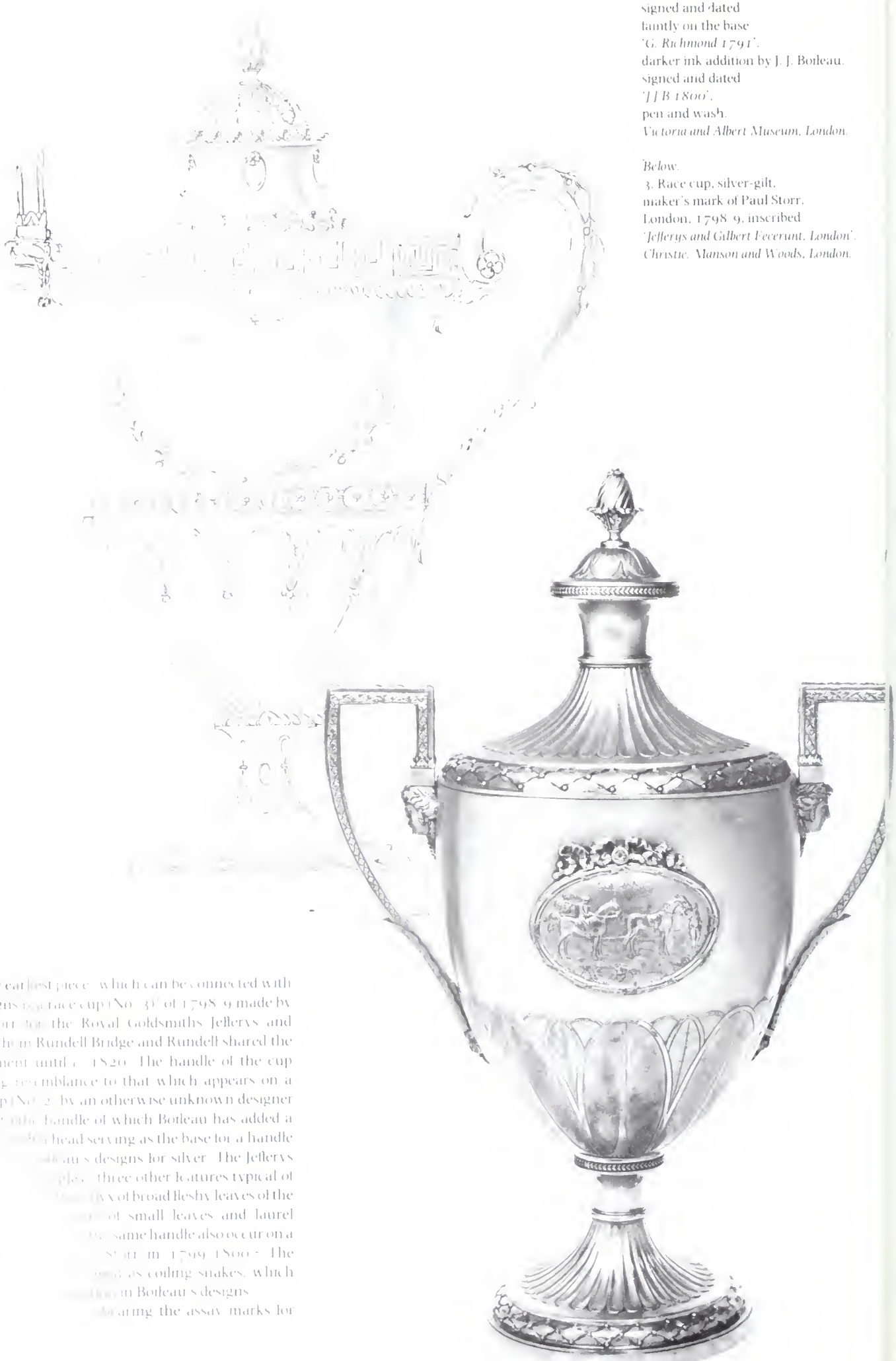
The severe style sometimes known as 'Greek' occupies a short but important period in the history of English silver. It was chiefly employed in pieces made for the Royal Goldsmiths, Rundell, Bridge and Rundell during and just before the first decade of the nineteenth century, and is characterised by the use of a small range of crisply modelled cast elements of Classical or Egyptian derivation balanced with areas of plain silver combined in pieces of simple, almost geometrical outline. That this style is of wholly French inspiration has already been recognised, and it has sometimes been compared with Empire silver, but its introduction into England has also been connected with the purchase by Rundell Bridge and Rundell in c. 1800 of a pair of tureens made in 1787 by the Parisian goldsmith Henri Auguste (No. 1). A group of seventy-eight designs for silver in the Victoria and Albert Museum (purchased in 1879/80 from R. Jackson), carried out in an accomplished style by a certain J. J. Boileau seem to suggest that he played a large and perhaps vital part in formation and application of the 'Greek' style. Two of the designs are signed and they are dated 1800 and 1802 respectively.

silver-gilt.
rk of Digby Scott
in Smith.
05/6, inscribed
ge et Rundell,
is et Principis Walliae'.
ction.

1. Tureen, silver-gilt, maker's mark of Henri [illegible] ...sty The Queen.

2. *A Race cup,*
signed and dated
faintly on the base
'G. Richmond 1791',
darker ink addition by J. J. Boileau,
signed and dated
'J J B 1800',
pen and wash.
Victoria and Albert Museum, London.

Below.
3. Race cup, silver-gilt,
maker's mark of Paul Storr,
London, 1798–9, inscribed
'Jefferys and Gilbert Fecerunt, London'.
Christie, Manson and Woods, London.



One of the earliest pieces which can be connected with the designs is a race cup (No. 3) of 1798–9 made by Paul Storr for the Royal Goldsmiths Jefferys and Gilbert with whom Rundell Bridge and Rundell shared the royal appointment until *c.* 1820. The handle of the cup bears a striking resemblance to that which appears on a [illegible] cup (No. 2) by an otherwise unknown designer [illegible] the handle of which Boileau has added a [illegible] head serving as the base for a handle [illegible] Boileau's designs for silver. The Jefferys [illegible] three other features typical of [illegible] fox of broad fleshy leaves of the [illegible] of small leaves and laurel [illegible] same handle also occur on a [illegible] Storr in 1799–1800. The [illegible] as coiling snakes, which [illegible] in Boileau's designs [illegible] bearing the assay marks for

4 J. J. Boileau
Vase cup, pencil and wash
Victoria and Albert Museum, London

Below
5 Race cup bearing the mark of
Newcastle upon Tyne silver gilt
maker's mark of William Fountain
London, 1799–1800
inscribed *Rundell & Bridge London*
Christie, Manson and Woods, London

1799, 1800 can be connected with designs by Boileau. A drawing of a race cup (No. 4) appears to be the preliminary design for a Newcastle race cup made in that assay year by William Fountain for Rundell and Bridge (No. 5).[3] It is not, perhaps, surprising that the design for the cover, with its extraordinary projecting horses' heads, was not adopted. The Newcastle cup appears to be the earliest of a number of cups of similar design which were made until at least 1804. The question of Boileau's responsibility for the design is made more difficult by the presence of a very similar cup presented by the Royal Academy in 1800 by Miss Mary Gainsborough, which was designed by Benjamin West and made by Storr in 1791. The base and handles of the Gainsborough cup are almost identical to those in the Boileau drawing, but the leaf calyx on the lid and body are not of the type associated with Boileau and the lid is entirely different. Among the related series of cups, however, is an example which adds the Boileau leaf calyx to the form of the Gainsborough cup.

6. The Nile Cup, silver-gilt
maker's mark of Paul Stor
London, 1799–1800;
presented to
Admiral Lord Nelson
by the Levant Company.
National Maritime Museum
London.

do not disturb the probable attribution to
the Nile Cup in the National
made by Storr in 1799–1800
of Nelson. The lo-t, body and
the Newcastle cup, and the
finial formed as figure of
sphinx shaped handles are
the Newcastle cup. That
signing in the full Egyptian
by the drawing for a curious

tea-urn (No. 7) closely derived from a design of Hubert Robert, and the sphinx handles of the Nile cup appear to connect Boileau with the design of perhaps the most spectacular examples of the 'Greek' style, the tureens made for the Grand or 'Egyptian' Service of George III from 1803 onwards (No. 9). These tureens, and others made for the Jamaica service in the royal collection have provided the chief evidence for the rôle played by the Auguste tureen of 1787 in the origins of the 'Greek' style. A design for a tureen by Boileau (No. 8) not only contains several features

7. J. J. Boileau. *A tea-urn*, pen and wash.
Victoria and Albert Museum, London.

Below.
8. J. J. Boileau. *A tureen and stand*, pen and wash.
Victoria and Albert Museum, London.

9. Tureen from the 'Grand Service', silver-gilt, maker's mark of Paul Storr, London 1803.
Reproduced by gracious permission of Her Majesty the Queen.

10. J. J. Boileau. *A wine cooler*, pen and wash. *Victoria and Albert Museum, London.*

11. J. J. Boileau. *A wine cooler*, pen and wash. *Victoria and Albert Museum, London.*

12. [illegible] Silver gilt, maker's mark of Paul Storr, London, 1803–4. *Marquess of Tavistock and the Trustees of the Bedford Estate, Woburn Abbe*

13. Ewer, one of a pair, silver gilt, maker's mark of Richard Cooke, London, 1802–3
Marquess of Tavistock and the Trustees of the Bedford Estate, Woburn Abbey

14. J. J. BOILEAU. Design for a wine cooler, pen and wash
Victoria and Albert Museum, London

present in the Auguste tureen, but is extremely close in several details to the Grand Service tureens. Crouched sphinxes and other beasts, of the type present on the base of the Grand Service tureens, occur in several designs by Boileau (No. 11) and on a tea-urn (colour A) which repeats in the mask and Greek key border the design of a drawing by Boileau for a wine cooler (No. 10).

A pair of ewers and four apparently unique wine coolers (Nos. 12 and 13) at Woburn Abbey are represented in preliminary form by two designs (Nos. 11 and 14) for wine coolers, made in 1803–4 by Storr, demonstrating features common to nearly all Boileau's designs for vessels of this

the opposition of a smooth lower body to a band of relief-work around the rim. The Bacchic instruments on the wine cooler are repeated in a design by Boileau for a candelabrum in the Royal Institute of British Architects.[4] It is not possible to illustrate here the considerable number of domestic pieces, particularly kettles, ewers, pots, which show features connected with Boileau's style, but it is perhaps important to show one ensemble (No. 17) of the several [illegible] pieces often combined with [illegible] silver to these Boileau designs does not seem to have been carried out, or it is not survived.

1, 3 J. Boileau. *Centrepiece*, pen and wash
Victoria and Albert Museum, London

Ewer, 1789–90, by Henri Auguste. Paris.

Nearly all the characteristic elements and general conception of Boileau's designs, can be found in French silver. They are not, however, derived from silver in the sumptuous Empire style of Percier and Fontaine, but, as has already been suggested, from that made from the late 1780s onwards, in particular by Henri Auguste. Auguste's role as perhaps the chief originator of the Empire style in silver has already been recognised. It is possible that these advanced pieces were designed by the sculptor Jean Guillaume Moitte, who is known to have worked for Auguste. A pair of gold *tazze* once in the collection of William Beckford of Fonthill are described in the Fonthill Abbey sale catalogues as having been designed by 'Moiette' and executed by Auguste in 1793.[5] They were 'supported by four winged chimaeras' and 'ornamented by a border of arabesque [grotesque] figures and Cupids, with mask and snake handles'. These elements are also strikingly evident in a tureen made by Auguste in 1789–90, and, of course, in Boileau's designs. A tureen of the same design formed part of the huge service or 'Grand Vermeil' presented to Napoleon by the City of Paris in 1804, but made earlier by Auguste. The wine coolers of the service are close in general design to those by Boileau, while the borders of the fruit baskets repeat the pattern of the relief panel on the Newcastle race cup (No. 5).

Perhaps the best example of Boileau's debt to Auguste is the relationship between the ewer at Woburn Abbey (No. 13) and a gold ewer by Auguste of 1789/90 (No. 16) which almost certainly belonged to William Beckford.[6] It is possible that Beckford knew Boileau's silver designs as one of the two references contemporary or otherwise to Boileau as a designer of silver occur in the Fonthill Abbey sale catalogues, which were compiled with Beckford's assistance: 'A silver-gilt ewer, on tripod goats legs, winged snake and ebony handles, made by Green and Ward, from a design of Boilieu [*sic*]'.[7] Green and Ward of Ludgate Hill were not goldsmiths but retailers who employed, among other goldsmiths, Paul Storr and Benjamin Smith.

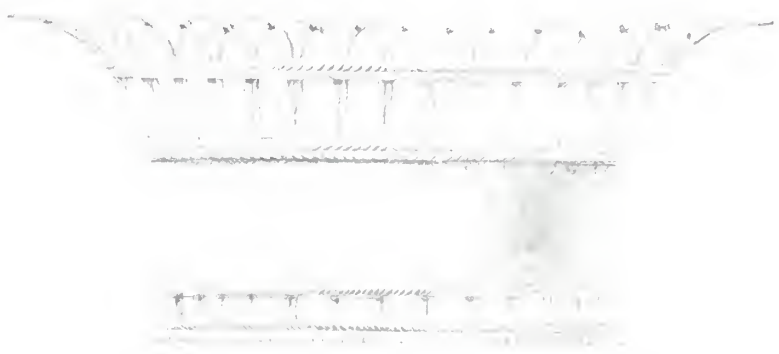
Two aspects of the origins of Boileau's designs remain to be considered: his use of the Egyptian manner and his connection with Thomas Hope. Egyptian details had appeared in the late Louis XVI style which anticipated the Directoire and which 'sprang from an archaeological mood [which] embodied an amalgam of Pompeian, Etruscan and Egyptian elements', but no pieces by Auguste, whose work formed part of that movement, seem to have been executed in the full-blown Egyptian style sometimes used by Boileau. Boileau's designs should perhaps be seen as part of the revival of interest in the style which began in England in the 1790s and was encouraged by the publication in 1802 of Vivant Denon's 'Voyages dans la Basse et la Haute Egypte'. His relationship to Thomas Hope, also an advocate of a mixed style derived from Classical, Egyptian and other elements, is more problematical and remains unclear. A design by Boileau (No. 17) is one of several designs for silver baskets which are close in design to a set of baskets almost certainly designed by Hope and made by Storr in 1798–9. A ewer illustrated in Hope's 'Household Furniture and Interior Decoration', 1807, is close in general design to the gold Auguste and Woburn Abbey examples (Nos. 13 and 16). The snake handles so characteristic of Boileau are equally characteristic of Hope's silver designs. In general, however, Hope's designs are more directly derived from the antique and at the same time more original and varied than those by Boileau.

Who was this draughtsman who was able so successfully to design in a French style already ten years old? A very likely candidate is the obscure mural painter Jean Jacques Boileau, who was brought over to England in about 1787 together with a number of his compatriots to decorate

Carlton House for the Prince of Wales. The architect of the building, Henry Holland, had visited Paris a little earlier and on his return began to decorate and build the house in a markedly French style. No mural paintings which can with certainty be connected with Boileau seem to have been identified, but a bill for his work at Carlton House[9] suggests very strongly that it consisted very largely of grotesques in a delicate Louis XIV style. Such decorations became very popular in England in the late 1780s and 1790s and were largely produced by the *marchand mercier* Dominique Daguerre and the decorators John(?) Sheringham and George and Frederick Eckhardt, for whom Boileau is reputed to have worked as a hand finisher of wallpapers. He was also employed at Woburn Abbey, on which Holland was working, in 1790 and 1792, and interestingly enough, at Fonthill. At the Palladian house of Fonthill Splendens he carried out, with Feuglet, the ceiling of the famous Turkish Room 'entirely [in] gold, upon which the most beautiful arabesques [grotesques] and flowers are delineated'. The Tartarian Room was 'very tastefully decorated' by the same artists, and the gallery ceiling was 'painted by Boileau in imitation of a warm summer sky'. Also at Splendens was a pair of tripods described in the sale catalogue of 1801 as being, 'formed *a la Turque*, exquisitely carved and gilt in a superior, and expensive style, designed by *Boileau*'.[10] It is perhaps significant that 'Boileu' was also the designer of the coffee pot in the Fonthill Abbey sale catalogues.

Boileau reappears in 1827, in an account written by the young A. W. N. Pugin while he was working with his father A. C. Pugin on the decorations of Windsor Castle. He described him as 'an exceedingly clever man [who] drew the figure beautifully'.[11] The only identified drawings by Boileau the decorator are two designs for carpets at Windsor.[12] The drawing for the library carpet, which was carried out in 1828, is signed *'J. J. Boileau del. et pinxit'* in a script apparently similar to that on the signed design for a cruet set (No. 18). The design is based on thick leafy scrolls enclosing panels and is entirely unlike the delicate arabesques of the 1780s but very much in character with the new furnishings at Windsor. Boileau the decorator was still alive in 1851, but the date of his death, like that of his birth, is unknown.

It is interesting to note that the second reference to Boileau the silver designer (the first being the Fonthill Abbey coffee pot) is in the sale catalogue of A. C. Pugin's library: 'Boileau's (J.) series of drawings appropriated to Gold and Silversmiths'. It is probable that the designs in the Victoria and Albert Museum formed part of this group. Might not Pugin have acquired them from Boileau while he was working at Windsor. The case for Jean Jacques Boileau, who continued to paint in a late Louis XVI style after he left France, as the designer of a silver in a revived version of the same style, seems to be a strong one, and it is strengthened by his known connection with the Prince of Wales, the chief patron of Rundell, Bridge and Rundell. A final point in favour is to be found in the race cup design (No. 4): the curious hanging fringes between the horses' heads on the cover seem to have no other parallel in silver but do occur in the grotesque decorations of the type carried out by Jean Jacques Boileau and his compatriots.



1–2. J. J. Boileau (?). *Basket*, with an alternative sketch in pencil, pen and wash. Victoria and Albert Museum, London.

3. J. J. Boileau. *Design for a carpet for the Queen's Library, Windsor Castle*, 1828. Pen and wash. Victoria and Albert Museum, London.

ACKNOWLEDGEMENTS

I am indebted to Mr. John Hayward, Mr. [illegible] of the Queen's Works of Art, Miss Margaret [illegible] Clive Wainwright for their assistance in the preparation of this article.

Michael Snodin is in the Department of Prints and [illegible] Victoria and Albert Museum, London.

[illegible] panel] 12½ × 10½ inches. *Private collection.* Exhibited at the Academy of 1817 and bought by William Venables in 1818.

A rediscovered Constable: the Venables *Cottage in a Cornfield*

Ian Fleming-Williams

For many years a painting by John Constable in the Victoria and Albert Museum, *A Cottage in a Cornfield*, was thought to have been an Academy exhibit of 1817. When this was disproved a few years ago and it was shown that the picture had been exhibited much later, in 1833, there was then no known candidate for the earlier exhibit. A hitherto unknown version of the subject has recently been identified in a private collection. It seems that this is the missing *Cottage in a Cornfield*, the painting bought by a Mr. Venables in 1818.

Constable exhibited four works at the Academy of 1817: *Wivenhoe Park, Essex, the seat of Major-General Rebow* (National Gallery of Art, Washington); *A cottage*; *Portrait of the Rev. J. Fisher* (Fitzwilliam Museum, Cambridge); and *Scene on a navigable river* (Flatford Mill, Tate Gallery). Early the following year, at the British Institution, he showed the last named with a slightly altered title – *Scene on the Banks of a River* – and *A Cottage in a Cornfield*, almost certainly a new title for the *Cottage*, unsold after the Academy the previous year. Shortly after the close of the exhibition, on 25 March 1818, the dealer Allen Woodburn wrote to him with an offer for the *Corn Field*:

Dear Sir

I am sorry I have no better offer to make you, but think it right to inform you of one, made this morning for your Corn Field – only 20£! I tryed hard to get the Gentleman to raise his price to 25 Guineas, but in Vain. He told me when a Gentleman buys a Picture he shows it to his Friends, and tis often the means of procuring good orders for the Painter. Let me know if you feel at all inclined to listen to his proposal
I remain Dear Sir very truly yours

Allen Woodburn[1]

A letter from the gentleman in question suggests that Constable was prepared to accept the offer, but with a different and possibly cheaper frame:

Mr Venables presents compliments to Mr Constable he must decline taking the picture on the terms proposed as he cannot possibly tell what effect an alteration in the frame may have on it should Mr C be inclined to send it exactly as it was when Mr V saw it he would wish to recieve it in the present week

17 Queenhithe 26 March 1818

Mr V requests Mr Constable will immediately inform Mr Woodburn his determination as it is of consequence recieving it in the present week.[2]

A few days later, on 6 April, Constable told Farington that he had sold two of his landscapes, "one for 45 guineas & the other for 20 guineas", so it appears that an agreement had been reached and, for the slightly more gentlemanly figure, Venables had become the owner of the picture.

In his biography of the artist, C. R. Leslie lists *A Cottage in a Cornfield* among the works Constable exhibited in 1818 and states that it had probably been shown at the Academy the year before. "The cottage in this little picture", Leslie continues, "is closely surrounded by the corn [illegible] which, shaded from the sun, remains green while over the rest of the field it has ripened; one of the many circumstances that may be discovered in Constable's landscapes, which mark them as the productions of an incessant observer of nature".[3] The patch of unripened corn noted by Leslie is a feature of the painting, *A Cottage in a Cornfield* (No. 1), one of the five works which the artist's daughter Isabel bequeathed to the Victoria and Albert Museum in 1888 with the expressed wish that it should be described as a gift from her elder sister, Maria Lousia, herself, and her younger brother, Lionel.[4] With this provenance, Leslie's dating, and the fact that the style of most of the painting is entirely consistent with Constable's work of the period, it is hardly surprising that it was accepted without question as the Academy exhibit, *A Cottage*, of 1817. It remained in the literature thus, firmly established as a work shown in 1817–8 until Jonathan Mayne pointed out that the measurements of the picture in the Victoria and Albert Museum did not agree with those of the framed *Cottage in a Cornfield* given in the British Institution catalogue – 19 × 17 inches.[5] Further and quite conclusive evidence was published by Graham Reynolds in 1960.[6] This showed that though perhaps a much earlier work the Victoria and Albert painting (Catalogue Number 352) had been touched up ('licked up' were the artist's own words)[7] and exhibited in the Academy of 1833. As the Academy had a strict rule that no work could be exhibited on its walls more than once, this meant that it must have been some other painting that Constable had shown there in 1817, that, in short, a *Cottage in a Cornfield* had somehow been mislaid.

There are good reasons for believing that a newly discovered Constable of a cottage and a cornfield (colour vi) is the missing exhibit, the *Corn Field* bought by Mr. Venables in 1818 for twenty guineas. The scene depicted is the one familiar from the pencil study at the Victoria and Albert Museum (No. 21)[8] as well as from the same museum's painting, No. 352. It is clearly of the right period, the period when, in Leslie's opinion, "Constable's art was never more perfect, perhaps never so perfect".[9] Its measurements – 12 × 10 inches – agree with those of the framed exhibit at the British Institution.[10] Its modest history as far as this is known, ninety years with the family of the present owner, explains why it has not appeared before in the literature. In many ways unlike the Victoria and Albert Museum's "*Corn Field*" it is yet quite possible to see why Constable felt he would not be up against the rule about exhibiting the same work twice on its walls when he sent the larger version to the Academy of 1833. Though of the same subject the two paintings are different.

1 JOHN CONSTABLE *A Cottage in a Cornfield*, 24¾ × 20¼ inches. *Victoria and Albert Museum, London.*

Some of the differences are of particular interest and may in time help us to decide which is the earlier painting. For example, there is a marked difference in character of the two crops. The corn in the new painting is much taller, obscuring the fence and the lower windowsill of the cottage. Yet at the same time it hardly extends past the cottage into the field beyond. This cottage might be described as being by rather than *in* a cornfield.

There are other changes. Instead of the cat on the fence, the donkey on the left, the wagtail and the pair of butterflies, in the new version we have a figure in a black hat in the little garden and a pair of donkeys, one of them a foal, to the right of the gate. Constable seems to have had a particular affection for these creatures and they are to be found in a number of his exhibited works. These two are of especial interest, for he used almost the same pair, only in reverse, in the most famous of his pictures with a field of corn, *The Cornfield* in the National Gallery.[11]

Additional features which distinguish the new painting include a change in the direction of the light (one rather misses the slanting shadows across the facing wall, so effectively rendered in the other painting), and a sky which suggests a failing rather than a rising wind. But for many familiar with the exhibit of 1833, it must be to the screen of trees on the right that the eye moves first, to learn from a completed work of 1817 what Constable might have had in mind for that area in the larger painting. For the trees there are of a suspiciously picturesque character, and it is that part of the picture, with the canvas showing through, which seems likely to have been worked on in 1833. The drawing (No. 2), shows us that there were trees in that position when he first sketched the scene. The new picture shows us how Constable coped with the problems of detailing the foliage on that scale. Matching this degree of finish on a canvas twice the size would have been a difficult and time-consuming task, and it is understandable if it was this part of the picture that was uncompleted, and required 'licking up' in 1833.

Eventually, it may be possible to date the two versions of *A Cottage in a Cornfield* in relation to each other as well as to other paintings of the period. In his catalogue, Graham Reynolds suggested that No. 352 might have been painted as a replica of the 1817 exhibit.[12] This may well have been the case, but until the question has been considered in the light of the new version, it might be advisable to keep an open mind about the dating. The drawing of the subject (No. 2) comes from a sketchbook used during August and September 1815. Of the two paintings, the Victoria and Albert No. 352 comes closer to the pencil sketch – note, for example, the similarity of the two crops. Much of No. 352 looks as though it was painted on the spot. Could it be the harvest of 1815 that we are seeing in this picture? There is a further piece of external evidence to be taken into account when the time comes for a full discussion of the two paintings. In a letter of 3 December 1815 to Maria Bicknell, Constable mentioned a work he was engaged on: '. . . yesterday was so very mild that I was painting in the field from a donkey I wanted to introduce in a little picture'.[13] He may, of course, have had quite a different picture in mind for the donkey, but if he was referring to one of our two paintings, then we shall have to try and decide how big was 'little' – 24 × 20, or 12 × 10 inches?

A final word, on nomenclature. Constable called both paintings 'A Cottage in a Cornfield'. The recently discovered version requires a distinguishing prefix. Should this not be the name of the picture's first owner, Venables?

2 JOHN CONSTABLE.
Cottage in a Cornfield.
pencil, 4 × 3⅛ inches.
Victoria and Albert Museum, London

NOTES

1 A full account of Constable's dealings with the Woodburn brothers is given in R. B. Beckett 'John Constable's Correspondence', Volume IV, 1966, pp. 165–170. Leslie Parris kindly transcribed this and the following letter from the Constable archive (Collection Mrs. J. Constable) at the Tate Gallery.

2 Leslie Parris has pointed out that in all probability this was William Venables, died 30 July 1840, aet. 54, paper maker and stationer, whose address in 1819 is given as 17 Queenhithe in the 'Dictionary of National Biography' (under Edmund Venables). He became Lord Mayor in 1826 and Member of Parliament for London, 1831–2.

3 C. R. Leslie 'Memoirs of the Life of John Constable' edited Jonathan Mayne, 1951, pp. 71–72.

4 See Graham Reynolds, 'Victoria and Albert Museum, Catalogue of the Constable Collection' 1960, p. 4. The other four were works of equal importance: two oils *Trees at Hampstead* (No. 223), *A Watermill at Gillingham, Dorset* (No. 288), and the watercolours *Old Sarum* (No. 359) and *Stonehenge* (No. 395). *The Cottage in a Cornfield* is No. 352.

5 In his edition of Leslie's 'Life' *op. cit.* p. 411.

6 *Op. cit.*, pp. 211–212.

7 In a letter to Leslie 2 March 1833. '. . . I have licked up my Cottage into a pretty look.' R. B. Beckett, *idem.* Volume III, 1965, p. 94.

8 Pencil, 4 × 3⅛ inches, inscribed 'I.B. Cat. No. 145, pl. 117.

9 *Op. cit.*, p. 72.

10 These are the estimated original dimensions. The painting has been relined and the present stretcher is not the original. The borders of the painted surface under the frame have been touched in and the edges are irregular, but the present measurements of the work may fairly be given as 12 × 10 inches.

11 See also, Reynolds *op. cit.* No. 28, '*A donkey with a foal: study for "The Cornfield"*. Constable, we know, took the advice of his early friend, J. T. Smith, to heart and chose to make use of the living creatures he saw or had seen by chance in the fields rather than invent the staffage for his landscapes. As in the case of these donkeys, he was also capable of re-using the staffage of an earlier work. Two interesting examples of this were to be seen in the Bicentenary Exhibition at the Tate Gallery in 1976: the same figure in *Englefield House* (No. 246, Private Collection) and *The Cenotaph* (No. 330, National Gallery, acquired in 1955) children [illegible] *Landscape with Boys Fishing* (No. 125, Mr. Lees-Milne) adapted [illegible] the picture he was working on at the [illegible] *Stanford Mill and Church* (No. [illegible], Toledo Museum of Art).

12 *Op. cit.* p. 20.

13 R. B. Beckett [illegible] p. 43.

Ian Fleming-Williams has written on Constable for *Country Life*, *The Burlington Magazine* and *The Connoisseur* and is author of 'Constable Landscape Watercolours and Drawings', 1976. He was one of the organisers of the 1976 Constable Bicentenary Exhibition at the Tate Gallery and, with Leslie Parris, compiler of the

The Victoria and Albert Museum's collection of furniture was enriched by a series of spectacular acquisitions during 1977. This came about through a combination of exceptional circumstances which are unlikely to occur in conjunction again. In this article I am going to survey some of the items acquired during this furniture *annus mirabilis*, in order to draw attention to the fact that they now form part of the national collection, and also so as to throw some light on the manner in which acquisitions in this field are made today.

A very special year

The Victoria and Albert Museum's furniture acquisitions in 1977

Peter Thornton

Spencer House with the 'Athenian' Stuart seat-furniture standing in the positions for which it was designed.

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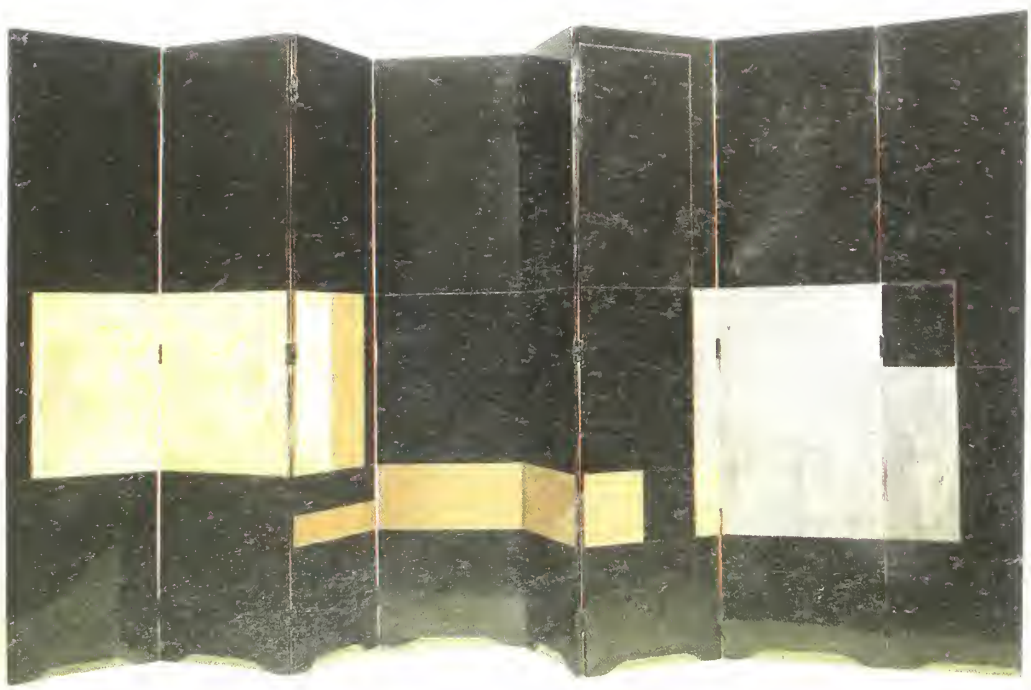
cance[1] but in 1967 ten objects were received as gifts or bequests whereas the total for 1977 was seventeen – a somewhat lower ratio, as one might expect, since fewer people can today afford to be so generous.[2] On the other hand three of the gifts received during 1977 were valuable, the worth of two of them being reckoned in five figures. Of the purchases, only two items cost the museum one thousand pounds or more in 1967 whereas eight did so in 1977 and two were in the five-figure bracket. But the museum buys not merely in the superlative area: it seeks to salt down objects that may one day be considered valuable and it acquires specimens of no great value for its study collections. Thus six items cost less than one hundred pounds and most of those under a thousand cost the taxpayer less than five

hundred pounds each. In this respect the proportions have scarcely changed over the decade. Our performance should be judged at all levels and not merely in auction room terms. The strength of the Victoria and Albert's collections lies in the dense back-up of secondary and tertiary specimens it can provide for those seeking to obtain a balanced picture by which excellence can be judged. Moreover, as tastes change and evaluations alter, items from this supporting cast quite often rise to a prominence and glory that the curators who acquired them undoubtedly made possible but did not necessarily envisage.

The Department's first acquisition in 1977 was the magnificent suite of furniture designed for the Painted Room at Spencer House by James 'Athenian' Stuart probably in 1759.[1] The set comprises four sofas and six armchairs. They were carefully designed to fit the architectural intervals in the room, two of the sofas being curved to fit into the semi-circular 'bowed' end opposite the entrance door. The armrests of the sofas are supported by large winged lions, carved and gilded. Since the sofas at the end of the room would have been seen from the side, the lions in those positions would show to great advantage. When the late Lord Spencer had a birthday party at Spencer House some years ago, he re-installed the suite in the Painted Room and allowed us to photograph it with each piece standing in the actual position for which it was designed (colour v). For that brief moment it was possible to see why Spencer House was regarded as so outstanding a creation in its day. The much-travelled Arthur Young described it as 'in richness, elegance and taste superior to any houses I have seen'.[2] Here was combined all the splendour of a great Baroque town house with the first fruits of the new variant of classicism which 'Athenian' Stuart was at that point introducing under the patronage of the Society of Dilettanti. It was the foremost expression of enlightened taste in the late 1750s. Some checked loose-covers were provided for the suite by the firm of Gordon and Tait in 1772, when they were carrying out much upholstery work for the Spencers. It is possible, although far from certain, that the same firm had provided the suite in the first place, early in the 1760s (the house seems to have been completed by 1765 or so).

It is to be hoped that it will one day be possible to re-constitute Spencer House as it was in its heyday. The family has taken great care of it; although it is used for offices at present, none of the installations have been allowed to cut into the historic fabric. Much of the original decor is still there and most of the original furniture still belongs to the family. It is no secret that the Victoria and Albert acquired one of the sideboard tables designed by John Vardy for the Dining Room some years ago,[3] with the avowed intention of returning the table to its rightful position if circumstances one day allow. The present Lord Spencer, knowing of the museum's interest, and faced with a large tax-bill on the death of his father,

A table of boulle-work probably made in Antwerp, *c.* 1675. From Mentmore



A lacquer screen decorated by [illegible]

[illegible] decided to sell the Painted Room [illegible] museum. V[illegible] introduced [illegible] sale to [illegible] treaty [illegible] the [illegible] [illegible] new [illegible] [illegible] [illegible] Albert decided to leave it there for the [illegible] at present graces the Library [illegible] quite impressive although it [illegible] easily into place as would be the case [illegible] building in the room for which it was [illegible]

The year 1977 saw the acquisition [illegible] hangings designed by Wright [illegible] from Yeoman's Row to [illegible]

[illegible] French chairs, English [illegible] 1760. Bakewell recently, when [illegible] being re-upholstered [illegible] stuffing. The frame was then stuffing built up [illegible] padded in the correct manner for that [illegible]

[illegible] advanced modernistic style and made a most welcome addition to our now fast growing collection of twentieth century furniture. Next we received a very handsome present in the form of a pair of carved mahogany armchairs from St. Giles House, Dorset, given by Mr. and Mrs. Frances Hock. They have at times been attributed to Chippendale, and are magnificent specimens of the 'French Chairs' so popular in fashionable circles c. 1760, but they are just as likely to have been made by Vile and Cobb or one of the other leading furniture makers of the period. They are currently being re-upholstered with a silk damask dyed to match a fragment of the original covering material that was discovered during the extremely careful investigation to which these chairs have been subjected. The anachronistic springs in the seat have been discarded and the stuffing has now been rebuilt in a manner exactly like that we have discovered on other chairs of the period, our belief being that if one stuffs them in the correct manner for the period the appropriate shape will be attained [illegible] Thought has also been given to the [illegible] the tufting (essentially a primitive form [illegible] and the close nailing. They will [illegible] show it at the Main Entrance and [illegible] in Room 128 of the English [illegible]

[illegible] museum also sometimes [illegible] furniture, we can pro[illegible] made late in 1976 [illegible] trained at the [illegible] and I noticed [illegible] other pupils, [illegible] ably the [illegible]

A group of early wireless and television sets represents another facet of our effort to build up a more representative collection of modern items. This largely springs from the exhibition of wirelesses mounted by the Circulation Department, which has now ceased to exist, and the care of these instruments therefore comes within the responsibility of the Department of Furniture and Woodwork. One day this collection will provide a valuable insight into modern design, especially as applied to plywood construction and to early plastics. Also last Spring we were able to buy for a trifling sum an example of 'Simple Furniture', a corner table made in 1937 (W.23–1977).

Then last April came the sale of John Evelyn's furniture at Christie's. This included the table given to the diarist by Grinling Gibbons in gratitude for the introduction to Charles II that Evelyn had engineered for this immigrant carver. There was also an ebony cabinet set with plaques of *pietre dure* which Evelyn had bought in Florence in 1644, and a larger ebony cabinet that he and his wife purchased in Paris a few years later.[9] All three were highly desirable and were clearly going to fetch substantial sums in the saleroom. Moreover, if they left the country it would be highly regrettable, in view of their potent historic association. Clearly the museum could not hope to secure all three and experience has shown that few if any regional museums are interested in collecting foreign furniture at present. So we gambled on the most 'English' item, the Grinling Gibbons table, finding a home with an English museum or collector – as in fact happened[10] – and we concentrated on the Florentine cabinet, leaving the Parisian cabinet 'at risk'. Mr. Ronald Lee very kindly bid for the museum at the sale and it is now to be seen in our newly-opened Baroque Primary Galleries (Room 11).[11] The purchase was made possible by the fund established for the museum's benefit under the munificent bequest of the late Miss D. Simpson. Had this not just at that moment become available, it is doubtful whether the museum would have been able to secure this important treasure for the nation.

2 Cabinet designed by Ernest Gimson, 1902

Very different is the cabinet acquired early last summer, illustrated in No. 2. It was designed by Ernest Gimson in 1902 and was probably one of the earliest pieces made at his Daneway workshops by Peter Waals (W.27–1977). With its strong, uncompromising lines, it has a crisp elegance that points towards the *modernismus* of Bauhaus and Art Deco, and shows Gimson at his most original, swimming in the mainstream of European design, rather than in the provincial backwater in which so many of his contemporaries in this country chose to work. Yet, curiously, the piece also looks backwards, for its ornament consists of gilt gesso flowers in the Japanese style that had been fashionable during the 1880s. When the history of English taste during the present century comes to be studied in greater depth, this piece will undoubtedly come to be regarded as of enormous significance.

Shortly afterwards for a nominal sum the museum purchased from Mr. Ian Grant, the well-known architect and specialist in Victorian decoration, four pieces of furniture bought by his mother in the early 1930s at John Lewis for her bedroom. This comprised a bedside cupboard, a stool, a chest-of-drawers and a triple dressing-mirror (W.28 to 31–1977). They are fairly modest, typical of the kind of furniture that one could find in a cultured home of the period. Along with these pieces Mr. Grant presented a copy of the original bill for furnishing the room as a whole, and a reconstructed plan showing how it was all set out. Information of this kind will undoubtedly come to be invaluable to furniture historians in the future.

The commode (No. 3) is one of the most handsome English exercises in the Rococo style known to me. With its pair (now at Temple Newsam) it apparently came from Dropmore and was stated by its former owner to have belonged to George Grenville, who was Prime Minister between 1763 and 1765 – which is about the date of the commodes. This was acquired by private treaty from the executors of an estate who sold its pair to the Treasury *in lieu* of estate duty. It was purchased by the Victoria and Albert Museum from the Brigadier Clark Fund.[12] Brigadier W. E. Clark, CMG, DSO had been a keen collector of English eighteenth-century furniture and had given many handsome pieces to the museum during his lifetime. When he died in 1969, he left his estate to the museum so that a Fund could be established for the purchase of seventeenth- and eighteenth-century English furniture and clocks. For

3 An English commode of the early 1760s, of mahogany with particularly impressive bronze mounts, and pierced and engraved brass grilles to the doors

4 A Roman Baroque console table of carved and gilded wood with an especially handsome marble slab, c. 1700

various reasons the winding up of the estate took a very long time and no money became available until last year — by which time a notable sum had accumulated. We believe the Brigadier would have approved of this handsome object which we have acquired in his name. With its robust form and the beautiful veining of the mahogany, it expresses the best of English cabinetmaking in its day. It is suggested that it was made by Vile and Cobb, the royal upholsterers and cabinetmakers. It would be very natural for a Prime Minister to commission furniture from the royal contractors. There is a related commode with identical mounts at Windsor Castle[1] which supports this tentative attribution.

And then came the Mentmore sale. Many people at the Victoria and Albert had for some while been urging that the whole *ensemble* should be acquired by the nation and preserved intact but the Government eventually decided this would not be possible and the sale went ahead. It proved possible for the museum to make three purchases by private treaty just before the sale. These included the boulle work table (colour II) which was probably made in Antwerp c. 1675. It is a very attractive object, the appearance of which has been much improved by cleaning at the museum.[2] We were also much struck by one of the Roman Baroque tables at Mentmore (No. 4) and decided to try and buy it at the actual sale, knowing that the price of even very fine Italian furniture has remained depressed over the past decade or so while those of correspondingly important French and English pieces have rocketed.

In the event Mr. [illegible], who kindly bid for the [illegible] at the sale, secured the superb table for only seven thousand one hundred and fifty pounds. [illegible] [illegible] [illegible]

D. A *bergere* from Mrs. Garrick's Drawing Room, probably provided by Chippendale, c. 1773–1775. The has recently been re-painted and re-upholstered

An oak cupboard designed by Ernest Barnsley in 1902

ideas and techniques learned during his lengthy sojourn in the French capital. The top of the table is set with samples of marble and semi-precious stones which may have some significance. Perhaps Chambers had brought them back from Italy. At any rate Haupt went home to his native Sweden soon after making the table and there became cabinetmaker to the Swedish Crown. It may well be that Chambers assisted him to attain this appointment; was the table perhaps a token of gratitude? It is anyway now to be seen in Room 125. It was acquired with the aid of the Brigadier Clark Fund, through the National Art-Collections Fund (w.38–1977).

A nice counterpart to the Gimson cabinet just mentioned is the oak wardrobe by Ernest Barnsley which was acquired in the autumn (w.39–1977). It was also made in 1902 at the same workshop as the Gimson piece, Barnsley then being in partnership with Gimson. Barnsley made the wardrobe for his own use. It is a splendid expression of the down-to-earth character of the English Arts and Crafts movement and it will come as a surprise to many that the two pieces could come out of the same workshop (*cf.* Nos. 2 and 7).

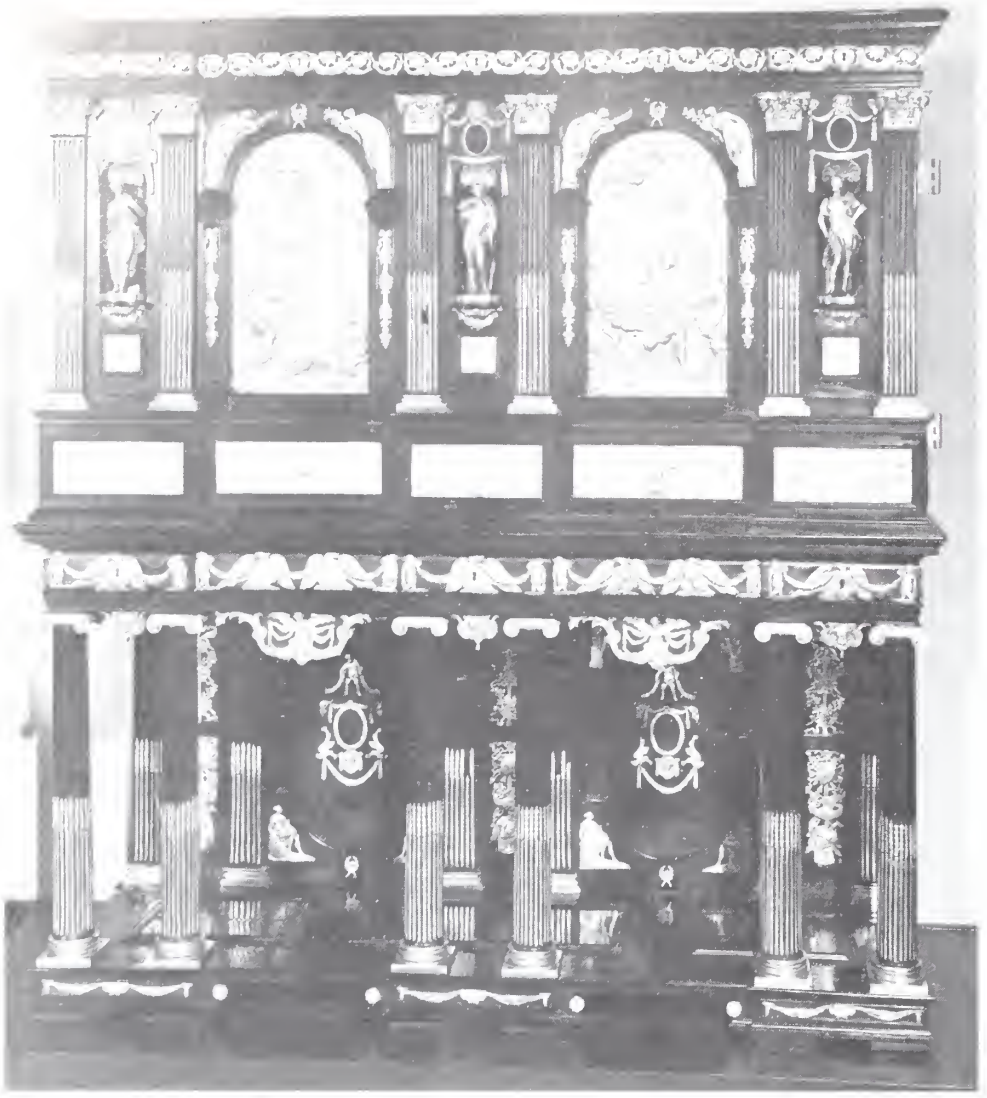
Perhaps the most welcome furniture acquisition of 1977 was the impressive lacquer screen shown in colour C (w.40–1977). It was designed by Eileen Gray c. 1923 and stood in her Parisian flat until her recent death. Her sole executrix, Miss Prunella Clough, most generously gave it to the museum in memory of this brilliant artist who was her aunt. It has been re-polished and is an object of great distinction which will certainly be one of the star items in our projected twentieth-century Gallery. It is on display in the current show of the museum's recent acquisitions.

The armchair shown in colour D is a *bergere* of c. 1773/5 which comes from Mrs. Garrick's drawing room at Adelphi Terrace and was most probably provided by Thomas Chippendale. It was acquired with the aid of the Brigadier Clark Fund from Mr. John and Mr. Anthony Grigg who had formerly lent the chair and its pair to the museum (w.41–1977). When on loan it was gilded and covered in a light blue *moire* material, but we knew the room had been predominantly green and that the seat-furniture was painted and covered to match. As the ceiling from the room has long been installed in the museum and has recently been restored so as to reveal its original colours (the only truly authentic Adam ceiling to be seen anywhere, presumably), it seemed appropriate to do up the chair *en suite* again and its present appearance may be seen in the accompanying illustration. It was interesting that we found the original down-filled, shaped cushion still in place but much deflated and stitched to the top of a very rigid Victorian or later squab which hid the carving on the front of the arm-supports. By getting the shape and filling correct again, we discovered that the cushion no longer obscures these features – yet another demonstration that the form and character of the upholstery can radically alter the appearance of an ancient piece of furniture.

Eric Pasold was a collector who had two main interests – knitting and its early history (he founded the Ladybird knitwear firm at Langley), and works of art created in his native Bohemia. The cabinet shown in No. 8 was bought by him some years ago on the advice of John Hayward, a former Deputy Keeper of the Department, and came on loan to the museum in 1975. Pasold decided to present it to the

8. A cabinet made in the Egerland Bohemia in the late seventeenth century.

1. The 'Augustus Rex' bureau shown open.



9. Marie de' Medici's cabinet from Mentmore. Parisian, second quarter of the seventeenth century

museum last year and it now makes a handsome exhibit in the new Baroque galleries (W.42–1977). The cabinet is decorated with *pietra tra* work carved in low relief that is characteristic of workshops active in the Egerland during the late seventeenth century. The motifs executed in this medium often derive from engravings by Wenzel Hollar although this does not appear to be the case with the ornament on this splendid cabinet. An old photograph of it in a Viennese collection early in this century shows that it originally had an *etagere* [illegible]. It is with great regret that we have to [illegible] that Eric Pasold died earlier this year.

[illegible] be enormous diversity in the [illegible] made by a Department and those [illegible] weeks of each other in the [illegible] the fascinations of the [illegible] museum's lecture [illegible] the old lectern [illegible] able piece of [illegible] stood in the [illegible] illustrious [illegible] dres from [illegible] of its exis[illegible] propriate to register it as a museum object and keep it for posterity (W.44–1977). Two handsome Parisian chairs arrived shortly afterwards, the gift of Mrs. Margaret Harries (W.45 and A–1977). They are elegant examples of a typical and familiar mid-nineteenth-century style, ebonised and inlaid with engraved ivory. They are most welcome additions to our important showing of nineteenth-century Continental furniture which it is to be hoped may one day once again come to be shown here at the museum itself. At present it is all at the Bethnal Green Museum. And then one day the telephone rang and the executor of the estate of a Finnish gentleman who had for years lived in London was offering a complete suite of Alvar Aalto furniture for purchase at a very low price. The pieces had been acquired in 1933 when Aalto had first exhibited over here. They are distinguished but need some attention before they can be placed on show.[16] Another telephone call brought an invitation from Mr. R. T. Bull, the architect, to call and inspect two tubular steel chairs which he felt might be of interest. They had belonged to the architect Brian O'Rourke and turned out to be prototype Bauhaus-Breuer chairs, of the type held together with screws (not welded) and dating from c. 1926 (W.60 and 61–1977). They make very important additions to our showing of twentieth-century chairs.

Last but not least came the two stunning pieces from Mentmore (colour I and No. 9) which were accepted from Lord Rosebery by the Treasury as pre-eminent in part satisfaction of estate duty, shortly before the sale. They were eventually awarded to the Victoria and Albert where they may now be seen to advantage amid other works of art of their respective periods.

The great Rococo bureau bears the crowned cipher of Augustus II, King of Poland and Elector of Saxony (died 1763) and must date from c. 1750 (W.63–1977). It is exquisitely made in every respect. The parquetry of rosewood is of the finest quality, the inlaid mother-of-pearl ornament is delicately engraved and shaded red, the linings are neatly finished, and its mechanical features are astonishing. For all its rolling forms, its asymetrical ornament and its wild cresting, this piece is tautly knit, almost compact, and admirably displays the German genius for controlling the seemingly unmanageable forms of the High Rococo.

Who can have made this astonishing desk? It was presumably constructed in Dresden and the name of the Court cabinetmaker, Michael Kümmel, immediately springs to mind. Nevertheless, it does not closely resemble any Kümmel pieces at present known to us. The knee-hole conformation was certainly popular in Dresden (and derives from imported English desks) but the piece otherwise seems to have more in common with the style favoured at Berlin-Potsdam around 1745–1750, created by men like J. H. Hülsmann under Hoppenhaupt's general direction. As has been pointed out elsewhere, the closest resemblance is with a desk made for Frederik V of Denmark by Christian Friedrich Lehmann in 1755,[17] which is at Rosenbourg Castle in Copenhagen. But this is inferior in quality and there are no exact parallels in the detailing. My own guess is that the 'Augustus Desk' was made by whoever trained Lehmann, and he was clearly one of the most talented cabinetmakers of the mid-eighteenth-century. It is with very considerable pride that we now show this magnificent object in our Continental Primary Galleries (Room 7) alongside a Tilliard *duchesse* apparently made for Madame de Pompadour, a chair that belonged to the duc de Choiseul and came from Chanteloup, and a bust of de Troy by Slodtz.

The other Treasury piece from Mentmore is the so-called 'Marie de' Medici Cabinet' (No. 9; W.64–1977). There has long been this traditional association with the Queen who was married to Henri IV in Florence in 1600 by proxy; and, because grand cabinets have also long been associated in people's minds with Italy, it was assumed that this was one of the pieces made for the occasion. However, everyone now recognises that it could not have been made that early and John Hayward rightly suggests that it was designed and made in Paris, well into the seventeenth century. By a strange coincidence I was studying a set of drawings in the Ashmolean Museum to which

my attention had been drawn by Sir Anthony Blunt, and among them is the drawing reproduced in No. 10.[18] This was published some years ago by John Harris who noted that the cabinet in the drawing bears a crowned cipher that could be that of Marie de' Medici, an assumption that must be correct.[19] The Ashmolean volume contains French designs for ceilings, mural decoration, bed alcoves and similar interior architectural details mostly dating from the 1630s and 1640s. They are probably very important indeed for the study of Richelieu's Paris and, as Harris has explained, they may also throw light on the interior decoration practised by Inigo Jones and those working with him in this country.

The drawing of the cabinet is clearly for a piece of furniture almost exactly like the Mentmore cabinet but the columnar legs and pilasters are Doric and Ionic in the drawing and Ionic and Corinthian on the Mentmore piece. This suggests that the drawing was for the pair to the latter. The other more noticeable difference lies in the treatment of the main decorative panels on the doors which are stylised in the drawing and figurative on the cabinet. They are superbly conceived and worked gilt bronze reliefs with scenes from Tasso.[20] There are small ovals on the cabinet in the positions in which small crowned 'Ms' are to be seen on the drawing. And the handsome cresting is of course lacking from the Mentmore piece but there are holes in the top for locating the dowels that once fixed it in position.

10 Parisian design for a cabinet that was probably the pair to the Mentmore piece. No. 9. Note the cresting with the crowned cipher of Marie de' Medici, Queen of France, who was exiled in 1631.
Photograph: Ashmolean Museum, Oxford

Experts on French sculpture of the period would not wish to date the plaques to before 1640 but Marie de' Medici was arrested in November 1630 and went into exile abroad the year after. Any cabinet made for her must have been created in the 1620s (she returned to Paris from an early exile at Blois in 1620). What can be the explanation? Can the cabinet have been conceived in the late 1620s for the Queen but left incomplete when she left the country. In which case, was it furnished with more up-to-date sculptural ornament about 1640–1650. Or is our knowledge of French sculpture and taste of this period still so shaky that we cannot really be sure that artists in advanced circles might not in fact have conceived the cabinet as we see it. The style of the plaques is very much that of Vouet who did in fact return to Paris from Rome in November 1627. I am not in a position to judge these things at present. The answer may one day be provided by my colleagues in the Department of Sculpture since they regard this sumptuous object as an extremely important assemblage of seventeenth century French bronzes that happens to decorate a piece of furniture.[21]

Suffice it to say that this superb work of art now forms the focal point of our new seventeenth century Continental Primary Gallery (Room 1) and, even if we are uncertain about its precise date, its quality is obvious to all who see it. Our pride in having it in our care is, however, tinged with regret that it came to us because Mentmore could not be saved as an *ensemble* and was therefore stripped of the contents which, whether we approved or not, made it intelligible as an expression of informed and fashionable taste when Britain was at the height of her power.

It will be seen that much work has still to be done on evaluating the acquisitions we received in 1977. This is the next stage. However, most of the pieces may be seen here at the museum by those who are interested. The only exceptions are the twentieth century objects for which no gallery space can yet be made available. A twentieth century Primary Gallery is planned but this will certainly still take [illegible] to materialise. In the meantime [illegible] Some of it may be [illegible] from time to time and every effort will be made to make it accessible on prior application [illegible] students. But the public will have to [illegible] exhibitions. We must [illegible] to accompany visitors when they [illegible] the large areas [illegible] is reached. We [illegible] are [illegible] still [illegible] recently [illegible] Japanese to [illegible] always [illegible] which [illegible] from [illegible] [illegible]

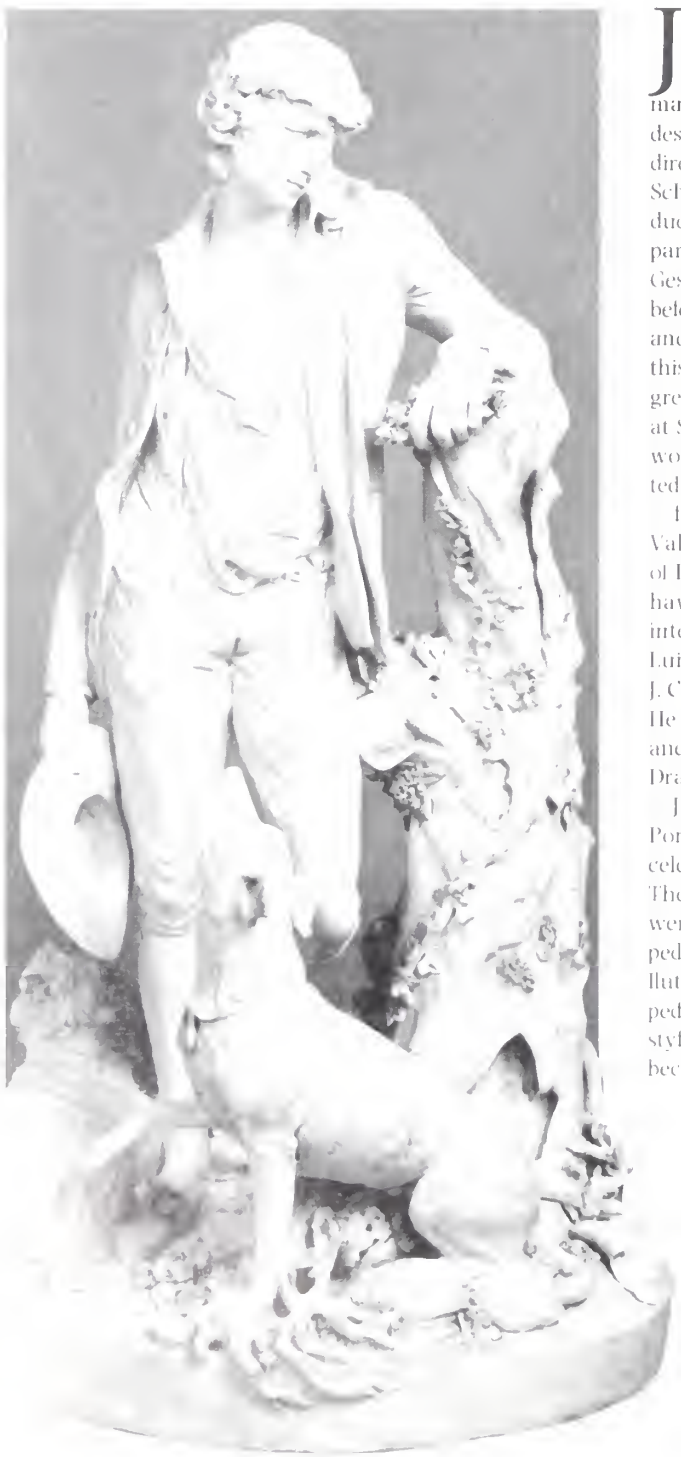
J. J. Spängler

a virtuoso Swiss modeller at Derby

Timothy Clifford

Spengler . . . is the greatest rascal I ever had anything to do with – it would a been well if you had not imploy'd him here

so wrote Joseph Lygo, the London agent of the Derby Porcelain Factory, to his employer, William Duesbury II, on 5 April 1793.[1] Spängler lived in England for only five years but in that time he succeeded in getting thrown into prison twice and left behind him a colourful reputation not just as a liar, debtor, and thief, but as probably the finest modeller the Derby Factory ever employed. An attempt is made here to put together what is known of his life, to separate fiction from fact and to discover what he modelled at Derby.



JOHANN JAKOB WILHELM SPÄNGLER was born at Schaffhausen in Switzerland on 28 August 1755 the son of Johann Adam Spängler (baptised 13 December 1726, married at Schaffhausen 4 March 1754), and Ursula Mojou des Geneveys sur Fontaine.[2] His father was the technical director of the porcelain factory at Zürich in the suburb of Schooren and had been responsible there for the introduction of hard paste porcelain.[3] This factory was owned in part by the celebrated poet and painter Salomon Gessner. Gessner's circle of friends, to which the elder Spängler belonged, included such distinguished philosophers, writers, and artists as Winckelmann, Lavater, and Füssli. It was in this rarefied intellectual environment that J. J. Spängler grew up. Little is known of his early years although he was at Schooren from 1772 until 1777 where it is thought he worked as a modeller at his father's factory.[4] No documented models by the young Spängler are recorded.[5]

In 1775 the excellent Swiss Neo-classical sculptor Johann Valentin Sonnenschein (1749–1828) fled from the service of Herzog Karl Eugen von Wurtemberg at Stuttgart to the haven of Zürich.[6] Sonnenschein had the benefit of an international training and had worked under the *stuccatore* Luigi Bossi (flourished 1755–1765) and the modeller J. C. W. Beyer (1725–1806), later court sculptor at Vienna. He worked with equal ease in stucco, terracotta, marble, and bronze. Since 1773 Sonnenshein had been Professor of Drawing at the Karlschule, Stuttgart.[7]

J. V. Sonnenschein's first important works for the Zürich Porcelain Factory were the centre-pieces made for the celebrated dinner service for Kloster Einsiedeln *c.* 1775/6.[8] They consisted of *putti* bacchanals on rockwork bases which were modelled in sections and then slotted into collar-like pedestals ornamented with alternating flower festoons and fluted pilasters (No. 2). Spängler later adopted this type of pedestal at Derby. Sonnenschein's graceful Neo-classical style, which showed great respect for the school of Praxitiles, became the basis of Spängler's own.

1. *Shepherd*. Derby, biscuit porcelain, modelled by J. J. Spangler at Derby, *c.* 1790–5, incised '*No* 396'. Height 14 inches.
Victoria and Albert Museum, London (384–1896).

Right
2. *Shepherdess*. Derby, biscuit porcelain, modelled by J. J. Spängler at Derby, *c.* 1790–5, incised '*No* 395'. From engraving of *Adelaide* by J. Hogg after Francis Wheatley, published 21 July 1787.
Victoria and Albert Museum, London (C9–1975).

2 Centre piece made for Kloster Einsiedeln, 1775–7, Zürich porcelain, modelled by J. V. Sonnenschein, enamelled and gilt. Height 10 inches
Landesmuseum, Zürich

[illegible] Diana Duesbury at porcelain modelled by [illegible] Derby [illegible] noted No. 366
[illegible]
[illegible] Kauffmann engraved by C. Knight
[illegible] William Bromley [illegible]

In about 1777, when Sonnenschein and probably Spängler were working at the Zürich factory, groups of *Two Virgins awaking Cupid* and *Two Bacchantes adorning Pan*, both after compositions by Angelica Kauffmann, were issued. It has been argued unconvincingly that, as groups after the same compositions were made at Derby (at almost exactly the same time), Spängler junior must have first come to England c. 1776–7 and modelled the Derby groups.[9] This does not explain why similar groups were also made at Meissen, Buen Retiro, and Vienna.

In 1779 Sonnenschein left Zürich to become Professor of Design at the Kunstschule in Bern. Nothing appears to be known of J. J. Spängler after 1777 until his arrival in London in 1790. It seems likely that in the interim Spängler followed Sonnenschein to Bern, and then probably remembering his father's Italophile circle of friends, travelled on to Rome. Certainly on his arrival in England his sophisticated modelling shows a sound understanding of, and sensitivity towards, the Antique. Had he gone to Rome he might have seen Canova's works, and through his associations with Füssli, have probably met Flaxman and Sergel.

By 20 May 1790 Spängler was in London. Lygo described him to Duesbury as 'a Foreigner who wants employment as a modeller'.[10] In letters of 27 May and 1 July he was mentioned by name and a draft agreement signed between him and Duesbury on 13 July.[11] The document was witnessed by the King's clockmaker Benjamin Vulliamy.[12] Vulliamy, a Swiss, was closely associated with the Derby Factory. Many of his clocks were embellished with Derby biscuit figures made to his special order and, in his other rôle as furnisher, or entrepreneur, he bought and sold Derby figures and vases. On 1 July Vulliamy urged Duesbury to employ Spängler; Vulliamy's 'advice is for you to have him down as soon as you conveniently can' wrote Lygo, and added 'I find he has been doing something for Mr. Wedgwood'.

Why Spängler left Switzerland may have had less to do with his profession as a modeller and more to do with family affairs. On 8 October 1787 his mother died but within nineteen months, on 17 May 1789, his father married again. His bride was twenty-six, a step-mother six years younger than her son.

Already in July 1790 Duesbury had problems because no draft agreement would satisfy Spängler. Clearly Spängler, who spoke very little English, thought Duesbury wanted to take advantage of him. On 13 September 1790 another agreement was signed between Spängler and Duesbury, witnessed by Joseph Lygo and Benjamin Vulliamy.[13] It was to run for three years with Spängler to be paid two guineas a week. One section is of special interest, for Spängler agreed he would not 'desert or leave the said William Duesbury . . . provided always and if the father of the said John James Spengler shall die before the expiration of this Agreement the said William Duesbury agrees that the said John James Spengler shall be at liberty to go into Switzerland and there to continue as long as the situation of his affairs shall require . . .'.

The newly re-married Adam Spängler had died on 25 July 1790 but evidently the son had not heard the news. Despite the generous and accommodating terms, Spängler later broke this agreement as he was to break others. For five years Spängler remained on and off in Duesbury's employ and those years are remarkably well documented in a series of letters and papers shared between the Derby Public Library, the Victoria and Albert Museum Library, and the British Museum (Department of Mediaeval and Later Antiquities). Further papers that belonged to Llewelyn Jewitt, and from which he quoted extensively, are now lost and are believed to have been destroyed by his executors.

4a and b. *Russian Shepherd Group*. Derby, biscuit porcelain, modelled by [ ] Spengler at Derby c. 1790–5. No incised number. Height 13 inches
After *Les Bergers Russes* by J. B. Le Prince, engraved by J. B. Fillhard before 1782. [illegible] Museum, London (1936. [illegible]

Left.
6. *Gardener*, Derby, biscuit porcelain, incised 'No 359', modelled by J. J. Spängler. Height: 9¼ inches. *Victoria and Albert Museum, London (C262–1976)*

7. *Gardener*, Derby, biscuit porcelain, incised 'No 359', modelled by William Coffee, 1794. Height: 9⅝ inches. *Victoria and Albert Museum, London (C263–1976)*

Jewitt wrote (page 95):

Spengler first went down to Derby in the beginning of August, 1790, soon after the date of the agreement of July 13th (having just previously modelled a 'Figure of Astronomy, in London', for which Mr. Duesbury paid him ten guineas, and for extra time expended over it at Derby, in finishing, an addition two and a half guineas), and his first pieces of work were 'Figure with a Vase (Morning)', and its companion, a 'Figure with a Vase (Noon)', for each of which he was paid seven guineas; and the 'Three Graces', for the time expended on which he was paid six guineas.

To this Jewitt added in a footnote:

At this time . . . I find he had produced '4 knife hands' for which he was paid £3-13-6d., and a 'small figure of Meditation', for which he had two guineas.

Little more can be added to Jewitt for Spängler's work 1790–1. On 27 May 1790 while still in London he was modelling a figure from a drawing of Vulliamy's which was to take three weeks and 'it will be done under the instructions of Mr. V.'[11] Presumably this was Spängler's figure that, with its moulds, was 'sent by the [illegible] on Monday last' and for which Lygo paid the modeller [illegible] guineas according to a letter of 14 July 1790.[12] It was almost certainly Vulliamy's 'Figure of Astronomy', cat. 2. Like the other figures itemised by Jewitt, the 'small figure of Meditation' was probably [illegible] by J. K. Sherwin, for one of this title appears in an inventory of prints drawings &c' that belonged [illegible] Derby in 1791.[13]

Far left.
5. *Belisarius and Daughter*, Derby, biscuit porcelain, probably modelled by J. J. Spängler at Derby, c. 1790–5, incised 'No 370'. Height: 9¾ inches. After Hubert Gravelot, engraved by C. le Vasseur, 1767. *Liverpool Museum (M1340)*

8a and b. *Cupid disarmed by Euphrosyne*. Derby, biscuit porcelain incised 'No 358', modelled by J. J. Spängler at Derby, c. 1790–5. Height: 10¼ inches.
After a composition by Angelica Kauffmann, engraved by Thomas Burke and published 21 November 1784.
Formerly T. P. Allam Collection

Right.
10a and b. *Lover and Lass*, Derby, biscuit porcelain, modelled by J. J. Spangler at Derby, *c.* 1790–5, incised 'No 372'. Height: 7⅛ inches (girl); Height: 6⅛ inches (boy). A bronze version of the boy, height 6⅝ inches, is in a private collection, Dulwich.
Private Collection.

9. *Pair of Figures with Dead Bird*, Derby, biscuit porcelain, modelled by J. J. Spangler at Derby *c.* 1790–5, incised 'No 363'. Height 7 inches (girl). Height 6¼ inches (boy).
British Museum, London (C.2–3).

On 10 March 1791 Lygo wrote that Vulliamy wanted Duesbury 'to send him one of the sitt.[g] figures that was Modelled here by Mr Spangler'. From a letter 27 January evidently the sitting figures were '2 Female sitting figures' ntended for two new clocks. The only sitting female figures, sitting this description made for Vulliamy clocks, were in production before Spangler arrived in England, like the wing figure clock in the Royal Collection made for the Prince of Wales and dated 1788.[17]

Spangler's life was ill disciplined. He did not attend to work, got into debt, and Duesbury lent him thirty pounds on Bill of sale of his household effects. Soon after Spangler betrayed his employer's trust and the three year agreement by leaving Derby in an attempt to reach the continent. He was captured at Ramsgate and thrown into the King's Bench Prison. From here he was bailed out by a friend Henry Hurter on condition that he repaid his debts and returned to work. Hurter was presumably the Swiss miniaturist, native of Schaffhausen Johann Heinrich Hurter who worked in London and specialised in copies by Van Dyck and Reynolds. [illegible] employment and a new [illegible] being deducted to repay his debt. Lygo [illegible] to Hurter that he was [illegible] Accordingly he arrived in [illegible]. He called in to see [illegible] and Lygo wrote to him: 'I this morning went to [illegible] and found him one of the miserable reches that can possibly be, he is nothing but raggs and has not had a change of lining [sic] since he went to prison, no money, no victuals to eat – he is quite agreeable to everything you propose'.[20] Spangler then wrote a penitent letter imploring Duesbury to re-employ him.[21] He was once more bailed out of prison and then worked in London by the piece for Duesbury.

Lygo wrote to his employer 20 March 1793: 'I could not get that beautiful print of Rosina without buying it the price is 6 – Spangler is going to Model it, have not yet found a Mail figure to match it he wants to do one of his own idea'. He also referred to a group by Spangler: 'The design is his own of two female Girls with a little Poultry before them, I do not think it pritty nor woud it be of any use without companion'.[22] The 'Rosina' was probably from an engraving in stipple by Charles Knight after Thomas Stothard, published on 1 June 1791. 'The character was the heroine of Francis Brooke's 'Rosina – or Love in a Cottage', London 1785. On 29 April 1793 Lygo wrote 'I do not see how you can avoid taking the Group of Spengler as it is to your order'. Spangler charged six guineas for the Rosina and companion.[23]

Spangler continued to work on this basis up to February 1795 and on 30 January 1795 Lygo wrote: 'The two figures he has Modelled are sitting boys and in my opinion are not worth your notice at any price. I told him so when the first was done'.[24]

Spangler's charges were according to those specified in an agreement signed by Spangler and witnessed by Lygo 10 January 1795, that included a very important paragraph:

The prizes for each Male or Female Human Figure to be Modeld by J. J. S. from any sketch either on paper or in Clay &c as highly finished as the Russian Shepherd Group Palemon & Lavinia Blind Beggar & Daughter D° modeld by J.J.S. some time since . . .[25]

11. *Shepherd*, Derby, biscuit porcelain, modelled by J. J. Spangler at Derby, *c.* 1790–5, incised 'No 369'. Height: 10¾ inches.
Victoria and Albert Museum, London (3014–1901).

12a and b. *Shepherd and Shepherdess*, Derby, biscuit porcelain, modelled by J. J. Spängler at Derby, *c.* 1790/5, incised '*No 389*' After the *Shepherdess of the Alps* by Angelica Kauffmann, engraved by F. Bartolozzi and published 20 February 1785.
Height: 10¾ inches (girl); Height: 10½ inches (boy).
British Museum, London (1936. 7–15. 15, 16).

Corresponding groups are known (Nos. 3, 4, 5 and 8) and these three provide a firm basis for identifying Spängler's other work.

There are other ways of establishing what Spängler modelled. Derby figures of the last quarter of the eighteenth century usually have incised beneath the base a factory number that corresponds to the pattern and price lists. In an undated late eighteenth-century price list are 'Nos. 335 to 359 Spangler and Coffee's Figures and Groups'.[26] In 1819 the case of 'Duesbury and others versus Kean' came up in Chancery and, for evidence, were called a series of lists of models and moulds with valuations for the year 1795.[27] The following models and moulds were given to Spängler:

No 11 Pair of new lace figures; 123 Vase; 124 Vase; 126 Vase; 130 Vase 3 sizes; 131 Ditto Large; 371 Pair of small figures; 373 Figure; 381 Pair figures.

From the combination of this information, in conjunction with the porcelain figures themselves, a fairly coherent picture of Spängler's style can be reconstructed, that owes much to Sonnenschein. The subjects of these Neo-classical figures are mostly taken from contemporary prints, especially Angelica Kauffmann. The women tend to be tall and slender with elaborately coiled and tressed hair and their costume to be finely handled with considerable attention to fashionable detail. Spängler conceived his figures to be seen in the round with graceful gestures and sweeping outlines. The male figures have their own hair usually in tight curls with a clean line around the edges like a mop. Their faces are full of expression and vitality and their dress is finely managed which required skilful undercutting by the repairer.

No. 359, a *Gardener* (No. 6), is a fine example of Spängler's work that is closely reminiscent of the *Russian Shepherds Group*. Under the same number a crudely modelled *Gardener* was also made following a different design. The second *Gardener* (No. 7) is coarsely conceived with his dull costume, frontal pose, and large head with vacant eyes. Clearly the second *Gardener* was not Spängler's work and this is confirmed by Lygo's letter to Duesbury 1 June 1794:

I do not much admire Mr Coffee's modelling from what I have yet seen. The figure No 359 is one of the most stupid things I ever saw . . . .[28]

No. 370 *Belisarius and Daughter* (No. 5) that in the 1795 agreement is called 'Blind Beggar and Daughter', seems a very poor effort compared with Spängler's other groups in the same agreement. The example in the Liverpool Museums is the only one recorded and may be by Coffee while Spängler's version is yet to appear.

In this article are reproduced only the figures and groups that appear to me on stylistic and documentary grounds to have been modelled by Spängler. No. 396 *The Shepherd* (front cover) is usually given to William Coffee. The attribution is based on a factory tradition repeated by John Haslem in 1876. Not only is the figure very similar to Spängler's documented work but it appears far too elegantly conceived and sophisticated to be by Coffee, especially if a comparison is made with his few signed works. Coffee specialised in modelling animals and it may be that the dog and sheep are by Coffee. He worked at the Derby after

13. *Girl Dancing*. Derby, biscuit porcelain, modelled by J. J. Spangler at Derby, c. 1790–5, incised '*No 382*'. Height: 6¼ inches. *With Peerage Antiques, London 1966.*

Spängler left and may have specialised in repairing this model.

On 11 July 1795 on the back of a letter about the likelihood of employing a new modeller, Henry Webber (also of Swiss parentage) Duesbury wrote: 'I have given Spengler notice'.[30] What befell Spängler from then on is hearsay. Apparently, according to Haslem, 'Spängler passed through the town on tramp dressed in the cast-off clothes of a soldier, and he was in such low water that a little refreshment and money that Isaac Farnsworth, his old overlooker, gave him was very acceptable. Not long afterwards [illegible] passed through the town, and at that time was altogether altered in guise'.[31]

Timothy Clifford, formerly of the Department of Prints and Drawings, British Museum, is now Director, Manchester City Art Galleries.

[illegible]

6. [illegible]

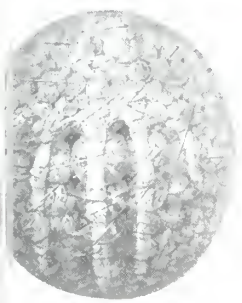
[illegible]

[illegible]

[

Flights of Fantasy: the watercolours of an amateur artist General William John Chamberlayne (1821–1910)

Briony Llewellyn



Above,
1. WILLIAM JOHN CHAMBERLAYNE, *'O ye Dews and Frosts, bless ye the Lord. Praise Him and magnify Him for ever'*, from The Benedicite, Indian ink wash, oval, 23.5 × 21.7 cm *Victoria and Albert Museum, London*

Left
2. WILLIAM JOHN CHAMBERLAYNE *Mauritius 'At the Villa' A white cat in the gardens of the artist's home*, watercolour, 25.6 × 35.5 cm.

3. WILLIAM JOHN CHAMBERLAYNE, *Devonshire: Landscape with figures and cattle at Babbacombe near Torquay*, watercolour, 24.8 × 37 cm.

Mysterious mountains, murky jungles, fathomless lakes, sinister trees, torrential rain and misty sunsets – such were the phenomena which inspired the peculiar poems and watercolours of William John Chamberlayne. An artist by temperament, he was by profession a soldier, first with the West India Regiments and subsequently in Mauritius, but although he was made a Lieutenant-General the year before he retired, he never saw active service and was never decorated. He had ample time to pursue his own interests and to allow his fertile imagination full rein, as he remarked in his preface to a collection of poems published in 1878 under the title of 'The Tropic Bird':

My profession has taken me into some of the least frequented parts of the world, and has afflicted me with a deal of idle time. Thus I have endeavoured to kill with pencil, brush, and pen. The last weapon, however, is the only one whose exploits I can venture to make public.

He seems to have been a little shy of his tasteful and intensely personal creations with the pencil and brush but it is these unselfconscious, visual responses to what he saw and felt which appeal now more than his sometimes over sentimental poetry.

His portrait, showing a white whiskered old gentleman, betrays no hint of the sensitivity which lay behind the bluff, benevolent exterior. His life and career were what one might expect of a man from a well-to-do landed family, whose life-span was similar to that of Queen Victoria. The son of the Reverend Thomas Chamberlayne of Kemsham, Rector of the living of Charlton in Kent, as his father and grandfather had been before him, William John was bought a commission into the first West India Regiment by his elder half brother in 1842. After a short period of training, he spent the next twenty-seven years at posts in the West Indies and West Africa, becoming a Colonel in 1863. At the age of thirty-nine he married Charlotte Louisa Parry, the daughter of the Right Reverend Thomas Parry DD, Bishop of Barbados and they had four children born in Jamaica, Sierre Leone and Warwickshire. In June 1870 the third West Regiment was disbanded and two years later he was sent as Colonel on Staff to Mauritius where he remained until December 1876. For over five years he seems to have been a General Officer on unattached pay in England, eventually buying a house in Torquay and retiring there in 1882. An active member of local society there, he supported many charities and institutions and played an active part in the Natural History Society, of which he was President 1887–1889. When he died on 30 November 1910 at his house *Les Ilets*, [illegible] obituary in the local paper called him 'a [illegible] gentleman'.

The only outward indication of his [illegible] his interest in the then recently founded [illegible] the Promotion of Science and [illegible] tellectuals and eccentrics who frequented [illegible] resort of Torquay met to exchange [illegible] and art. He may have exhibited [illegible] there but it is unlikely that his [illegible] technique would have been much [illegible]

Affected as he was by the awe-inspiring [illegible] Chamberlayne found a sympathetic [illegible] Martin (1789–1854) whose grandiose [illegible] vanished Biblical civilizations were, through [illegible] popular in the 1830s and 1840s – when Chamberlayne [illegible] at an impressionable age. *Belshazzar's Feast* [illegible] tinted in 1826 and 1832 was designed to make [illegible] than any picture ever did before' and one of the [illegible] Chamberlayne's first attempts at drawing was a copy [illegible] made in 1834. Long after Martin's art had fallen from general favour, Chamberlayne was imitating his dramatic perspectives and vast compositions with their long-tailed [illegible] lightning and vague, mysterious shapes, in Indian ink illustrations to religious and literary texts.

The hot, humid climates of the tropical places Chamberlayne visited, producing intense colours, strange terrains and exotic flora, particularly stirred his romantic spirit. He painted the range of mountains in Mauritius which included the inaccessible peak of Pieter Both, the towering Royal Palms in the Botanical Gardens at Pamplemousse, a pink field of sugar cane in flower seen through a haze, a waterspout off the coast of Honduras, and the sandy, palm tree-ringed beaches of the Gambia. Much of his descriptive verse might be a commentary on such pictures:

From the rank pool and the mist laden sky,
From underground and from o'erhanging tree
The noxious tenants make unceasing cry,

captures the steam bath atmosphere of *'Basin Bike – a rocky pool overhung with trailing foliage, a woman stands at the water's edge'* (No. 51) and

Gaunt wiry trees and uncouth prickly plants
Stand like grim spectres on the fiery plain

evokes the eeriness of *'Coast of Africa' 'A misty jungle view with wild animals showing the effect of a harmattan wind'* (colour [illegible]).

At home on leave, there was much in the more temperate countries of Britain to catch his fancy: Cader Idris, Loch Katrine, the misty Malvern hills, the Avon gorge, the gentle Devonshire coast, geological peculiarities, sunsets, storms and rainbows.

Often in his pictures there is a sense of melancholy and foreboding intensified by his lonely figures which, like those [illegible] work of Caspar David Friedrich, look inwards, [illegible] mist-shrouded sun or moon, shut [illegible] He was afflicted by family misfortunes [illegible] and expressed more delicately [illegible] Remembrance was his father's second wife, [illegible] William John was [illegible] which [illegible] the care of [illegible] sad and dearly loved figure in *The Tropic Bird*. Elegy at sea, he speaks of his feeling for [illegible] mountains [illegible] ation of them with his mother

[illegible] CHAMBERLAYNE – *'Coast of Africa'*
[illegible] *a thunderstorm showing the effect of a harmattan wind.*
[illegible]

c. WILLIAM JOHN CHAMBERLAYNE – *Gambia.*
A landscape with palm trees, distant lightning, a man and a snake
watercolour, 26.7 × 35.7 cm

[illegible] CHAMBERLAYNE – *Warwickshire – Broadway in Leamington*
[illegible] 26.3 × 37.8 cm

c. WILLIAM JOHN CHAMBERLAYNE – [illegible]
watercolour [illegible]

3 WILLIAM JOHN CHAMBERLAYNE *Worcestershire*
Evening Glow on the Malvern Hills signed with initials watercolour,
[illegible]

4 WILLIAM JOHN CHAMBERLAYNE *Magnolias Basin Blue*
Magnolias on a Basin Blue Tablecloth watercolour 26.4 × 36.9 cm

And wherefore love I them: that they to her
Brought solace and repose for her poor life
Was cast in ways that knew no comforter;
. . . young wife
Of days, but widow of sad years, to me
And unto them she turned amid the strife
Of jarring heart strings, and found sympathy. –
And therefore dear to me the hills will ever be.

His two sons appear to have died in infancy and his younger daughter, Louisa Jane, died of pneumonia when she was fifteen.[2] Several poems refer to this tragedy *My Little Love At Sunset*, for example, as might *An Allegory of Life* which depicts two children chasing an ephemeral butterfly, an old man shadowed by Death looking towards a brightly lit field with a shepherd tending his sheep and a church in the distance.

The spontaneity of his watercolours and the few which are dated indicate that they were executed while he was actually in the place he was depicting. They represent deeply felt emotions and strange dreams perhaps made more vivid by the naivety of the execution. The flat shapes, silhouetted figures and odd perspectives add drama or poignancy to his compositions many of which are built up from dark to light and often taken from an unusual viewpoint. With some training in draughtsmanship at whichever military academy he attended – conceivably from a member of the Fielding family – he was able to use simple tricks to evoke a variety of effects: rain teeming down, the drops bouncing on the ground, water-lilies, the moon appearing from behind cotton-wool clouds, the sun through a dark tree, are all depicted by scratching out the paint. He used heavy, high quality paper and good pigments which could withstand much working over – saturation, blotting out, washing over, scratching out and blotting out again – producing rich tones, watery, mottled skies, and unusual atmospheric conditions. He absorbed the romantic atmosphere of the nineteenth century created by such men as Samuel Palmer, John Martin, Francis Danby and Edward Lear and translated his dreams into rhyme and paint. In *L'Envoy* he might well have been speaking of his watercolours rather than his poems:

But they have been a solace, and have cloaked
The days with brighter hues; they have convoked
A concourse of fair things in desert lands.
They were but dreams which time has now revoked.
And here they lie upon his shifting sands,
Dropped like a useless gift from out the dreamer's hands.

NOTES

Many of Chamberlayne's watercolours have recently been exhibited at the Covent Garden Gallery, 20 Russell Street, Covent Garden, WC2 and others are in stock.

1 Information kindly supplied by Mrs Edna White

2 Information kindly supplied by Mr E V J Parry

ACKNOWLEDGEMENTS

Of the many people who have helped me with this article I would like to thank particularly Mrs Iris Cannon, a relative of the artist, Mr J R Pike and the Devon Library Services, Mr Brian Reade, formerly of the Victoria and Albert Museum, who so kindly knew the artist and who wrote the introduction to the catalogue of the Covent Garden Gallery, and William Drummond and Sarah Denny of the Covent Garden Gallery.

6 WILLIAM JOHN CHAMBERLAYNE
Pebbles in a stream – natural size
River sprites stand, fly and dance amongst the pebbles and water.
watercolour, 29.2 × 36.8 cm.

North America

English nineteenth-century paintings, drawings and watercolours

9 May – 30 June 1978
Shepherd Gallery Associates
24 East 84th Street
New York City

Although nineteenth-century British exhibitions are hardly special occasions in England or even on the Continent, the opportunity to view fine British paintings, drawings and watercolours of this period in New York is rare. Not strictly a century survey, the Shepherd Gallery show emphasises Victorian art of the years 1860 – 1900, giving the public a glimpse of works by artists who have received little exposure in New York since the Metropolitan Museum's 'The Art and Mind of Victorian England' (The Forbes Magazine Collection Exhibition), in 1974.

The major Pre-Raphaelite figures are represented in the show, primarily by late works, including a lovely portrait panel by William Holman Hunt of 1889, a large cartoon for stained glass, *Saint Peter released from Prison*, by Ford Madox Brown of 1869, the painting *A Sacrifice to Hymen*, by Burne-Jones of 1878, and, the exquisite chalk study, *The Blessed Damozel* (for *The Lover's Embrace*) by Rossetti, 1874. Hanging with these are works by Lord Leighton, Frederick Sandys, Simeon Solomon, and the charming *Fiametta Singing* by Marie Spartali Stillman, Rossetti's model and a pupil of Ford Madox Brown.

Earlier nineteenth-century paintings by David Cox, Richard Westall, and William Etty, as well as turn of the century works by Jessie King, Alma Tadema and John Byam Shaw, complement the Pre-Raphaelite core of the show. In all, one hundred paintings, drawings and watercolours are on view. An illustrated catalogue accompanies the exhibition.

AIMEE BROWN

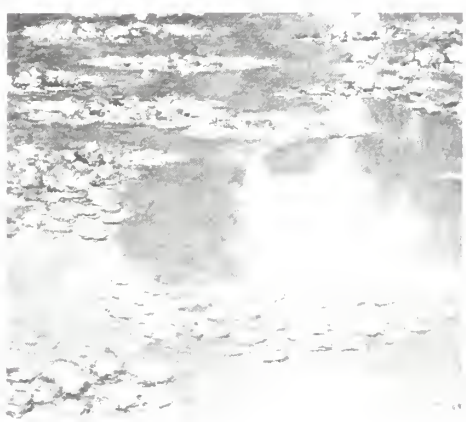
DANTE GABRIEL ROSSETTI
The Blessed Damozel
(study for *The Lover's Embrace*), 1874
The Shepherd Gallery, New York

Monet's Years at Giverny: Beyond Impressionism

22 April – 9 July 1978
Metropolitan Museum of Art
New York City

From 1883 until his death in 1926, Claude Monet lived and worked in Giverny, a small village in the Seine Valley, forty miles north-west of Paris. There, using nature as his palette, he composed a luxurious floral world which gradually came to dominate his life and art. Monet's gardens (there were two: the first, a flower garden which Monet began to cultivate immediately after his move to Giverny, the second, a water garden which centred around an excavated pond, fed by the tiny Ru stream, and visually embellished by Monet's cherished water lilies, begun in 1893) were carefully tended for ten years after his death by his son Michel, but fell into ruin after the Second World War. Restored over the past few years, they will open to the public in the autumn. The paintings they inspired are the focus of the current Metropolitan Museum show, which, in addition to celebrating the reopening of the gardens, attempts to re-evaluate the Giverny period, not only in terms of its impact upon Monet's work, but also its broader ramifications as a source of ideas in twentieth-century art.

The exhibition comprises eighty-one paintings brought together from public and private collections in Europe (including twenty-five paintings lent by the Musee Marmottan in Paris) and America. The works are arranged chronologically, tracing the course of Monet's creative output from his *Haystack* series of the 1880s to his *Poplars* of the 1890s and the *Japanese Footbridge* canvases and *Water Lilies* of the early twentieth century. An entrance gallery



CLAUDE MONET
Water Lilies, 1905
35⅛ × 39⅜ inches
The Museum of Fine Arts, Boston
The Metropolitan Museum of Art, New York

introduces the visitor to Monet's property at Giverny through photographs which document the house, the three studios and the gardens as they were used by Monet and his family. Recent photographs show the house and grounds since their restoration.

A handsome [illegible] with eighty-one colour plates accompanies the show with an introduction by Charles S. Moffett, organiser of the exhibition, and James N. Wood, [illegible] Director of the Art Institute of Chicago. The Metropolitan Museum is also [illegible] where many of Monet's [illegible] October.

AIMEE BROWN

The Evolution of Landscape in Prints and Drawings: 1500–1900

[illegible] June – 2 July 1978
[illegible] Gallery of Ontario, Toronto

[illegible] the many [illegible] the National Gallery of Canada, Ottawa, has been circulating [illegible] the last two years, [illegible] to Toronto throughout the summer. The Toronto showing contains [illegible] drawings, prints and watercolours, [illegible] the stylistic changes in the [illegible] Italy, Germany, France, the Netherlands and England.

One of the earliest engravings is Albrecht Dürer's *The Vision of Saint Eustace* of 1501, the artist taking [illegible] depicting the hilly and forested background he [illegible] new interest in natural motifs. But the part [illegible] landscape – castles, trees, rocks and bushes – do not yet form a harmonious whole. This came in the seventeenth century through the use of light [illegible] common denominator in the very different styles [illegible] northern and southern Europe. In the Netherlands the style was usually topographical. The sketch by Jan van Goyen, *River Scene*, is little more than a description of water and shore traffic against a wooded backdrop. Yet the care taken with the shadowed areas and the reflections in the water indicates an interest in the effects of light. In Italy artists like Claude Lorrain, who is represented by two works, created a lyrical and poetic view of nature frequently occupied by people and buildings from Classical mythology. Claude's works are famed for their all-enveloping shimmering light.

The English artists of the eighteenth and nineteenth centuries, particularly the watercolourists, joined together the topographical approach of the north with the romanticism of the south. Demonstrating this is a lovely watercolour by John Cozens, *A Valley of the Lisak in the Tyrol near Brixen*, of 1791. As in the paintings of Claude the use of light creates a mood of majesty. The mountains are drowned in it while the water seen between the trunks of the riverbank trees is a bright contrasting white.

Vincent van Gogh's, *The Swamp*, of 1881 is perhaps the most moving work in this exhibition. The mood is melancholy, the atmosphere depressing. Executed with a reed pen the detail is exceptionally fine especially in the depiction of the grey and leaden sky. Although there is no obvious human element in the picture, a factor common to earlier landscapes, it is obvious that nature is here serving as a vehicle for an intensely personal expression on the part of the artist.

LAURA BRANDON

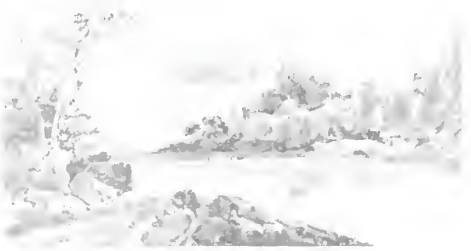
[illegible] COZENS
[illegible] Lisak in the Tyrol near Brixen, 1791
[illegible] × 48.9 cm
[illegible] Gallery of Canada, Ottawa
[illegible] Gallery of Ontario, Toronto

alerooms

English Paintings and Watercolours

[illegible] and watercolour paintings and [illegible] English artists were sold at [illegible] during March. In Christie's [illegible], March there were several by [illegible] London artist Francis Towne [illegible] being £3,500 *The Valley of [illegible] and [illegible] at [illegible]*, and those by the brothers Thomas [illegible] and Matthias Joseph Michael [illegible] and Andrew Sandby. Rowlandsons [illegible] were also good pieces. Sotheby's [illegible] of March was enlivened by [illegible] sketchbook, probably [illegible] Fell and Day for £4,000 [illegible] the highest price being [illegible] *Caernarvonshire* and a [illegible] *Penrhyn Castle* (bought [illegible] £12,000) a Samuel [illegible] £2,600 and [illegible]

[illegible] sporting painting [illegible] selected two salerooms big [illegible] held 17 March, were [illegible] At Sotheby's a rare and [illegible] conversation piece by [illegible] Edward Montagu and his [illegible] figure in the [illegible] and of their [illegible] fetched the astonishing price of £84,000. [illegible] George Stubbs [illegible] a portrait of a lady by Sir Joshua [illegible] and a fine [illegible] Christie's 500. The late Turner [illegible] *Lepers bathing by [illegible]* [illegible] for 420 guinea [illegible] at £2,500. Heavily encrusted [illegible] a particularly fine [illegible]



2 THOMAS GIRTIN
Penrhyn Castle, Caernarvonshire,
pencil and watercolour
31 × 47.5 cm
Sotheby's, March 1978
£4,000

1 JOHN FREDERICK LEWIS
A Study of Camels,
pen and watercolour,
heightened with bodycolour, on
buff paper, signed and inscribed
'Desert of Mount Sinai',
37.5 × 52.5 cm.
Sotheby's, March 1978.
£8,000.

4 GEORGE LAMBERT
An Extensive View from Sandleford Priory towards Newtown Village and the Hampshire Downs,
88.5 × 150 cm. Sotheby's, March 1978. £84,000.

3 NICHOLAS HILLIARD
Miniature of James I
[illegible] × 4.1 cm
[illegible] Sotheby's March 1978
£[illegible]

6 ROBERT DIGHTON
Snipe Shooting, one of a pair, pen and black ink,
watercolour, each signed and numbered 592 and
593 respectively in pen and dark brown ink in the
inscription space, 25.5 × 36 cm.
Sotheby's, February 1978
£3,000

The Robert von Hirsch Collection

One of the most outstanding collections of art ever to come under the hammer will be sold at Sotheby's in London from 20–27 June. Formed by Robert von Hirsch who died last year in Basle at the age of ninety-four, it consists primarily of Impressionists and Old Master paintings and of drawings and of Mediaeval and Renaissance works of art. Here we show a small selection of some of the finest pieces to give some idea of the rarity and quality of the collection.

A. CAMILLE PISSARRO,
Portrait de Paul Cézanne, 73 × 59.7 cm.
This was painted when the two artists were working closely together at Pontoise, probably early in 1874, and ties in with Cézanne's own self-portrait. In the background are contemporary pictures and caricatures.

C. DOMENICO [illegible] CALLED EL GRECO
The Flight into Egypt, [illegible] 16 × 21.5 cm
From the artist's early Venetian period, this tiny panel is thought to have been painted between 1560 and 1565.

B. VINCENT VAN GOGH,
La Bergère, d'après Millet, 52.7 × 40.7 cm
Painted at Saint Remy, August-November 1889.

E. [illegible] Mosan enamelled medallion [illegible] Godefroid de Claire (von Falkenstein), Nicholas of Verdun or to an earlier Mosan enamelling workshop. Nicholas was trained [illegible]

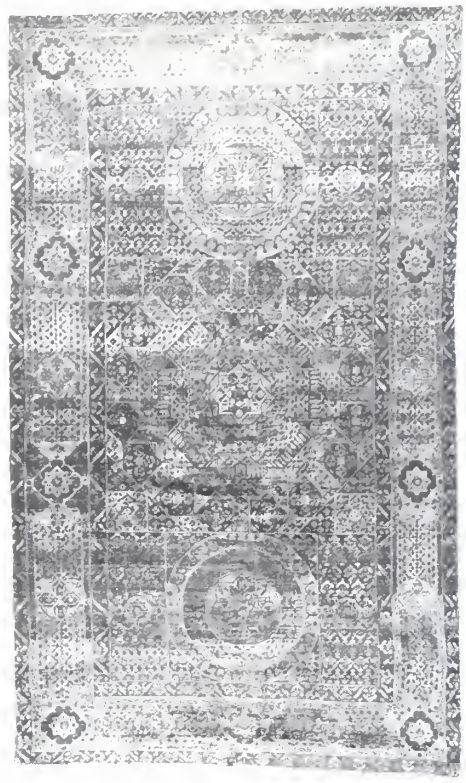
F. One of a pair of Mosan champlevé [illegible] ornaments probably from a vestment of the Emperor Barbarossa, decorated [illegible] technique with the Crucifixion [illegible] Godefroid de Claire (von Falkenstein), Nicholas of Verdun or to an earlier Mosan enamelling workshop. Nicholas was trained [illegible]

B. ALBRECHT DURER,
View of Trintperg, watercolour, 17 × 21.2 cm
Durer's watercolours were few but outstanding in their originality.

[illegible]

1. Bronze *chih*, Shang Dynasty
Height, 7¼ inches
Sotheby's, March 1978
£36,000

2. Underglaze red porcelain ewer, late fourteenth century
Height 13 inches
Sotheby's, March 1978
£95,000



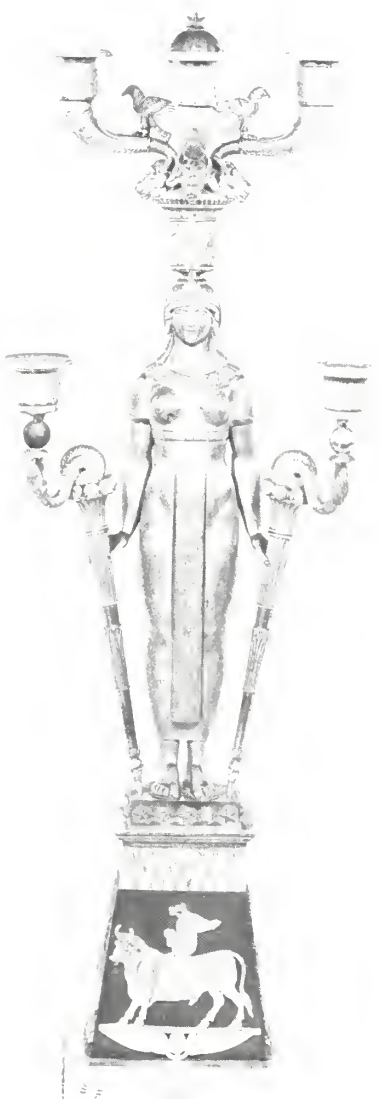
4. Mamluk carpet, 12 feet 5 inches × 7 feet 3 inches, c. 1500. Sotheby's, March 1978, £110,000.

5. Qajar painting of Fath 'Ali Shah by Mihr 'Ali, dated *1230 1814*, 224 × 103 cm. Sotheby's, April 1978, £95,000.

3. Folio from a Khurusani *Shahnama*
Kawush displaying his skill at archery
Shahnama dated *27th Rabi' 1 4th September 1602*
19.5 × 19.5 mm
Sotheby's, April 1978
£100,000

Paris Auction Rooms

During February several sales of importance were held at the Palais d'Orsay. The most interesting historically was that on 15 February held by Mes. Couturier, de Nicolay and Sourmais, of the collection of pictures and works of art from the Empire formed by Alfred Daniel Brunet between 1930 and 1940. There were some magnificent pieces fetching high prices: a gold box with a miniature of the Emperor Napoleon, signed by Isabey (Fr. 88,000), a pair of bronze vases with gilt decoration on a marine theme (Fr. 37,000), a pair of bronze-mounted blue Paris porcelain wine coolers (Fr. 55,000), a chandelier mounted on a blue enamelled *tole* globe (Fr. 200,000), a *curule* chair attributed to G. Jacob or Jacob Freres (Fr. 40,000), a *verde antico* marble *guéridon* decorated with heads of the god Apis (Fr. 54,000) and a mahogany ceremonial bed (Fr. 31,000).



One of a pair of gilt bronze candelabra in the form of Egyptian women
Height: 79 cm
Couturier de Nicolay, Sourmais, Paris
February 1978
Fr. 48,000

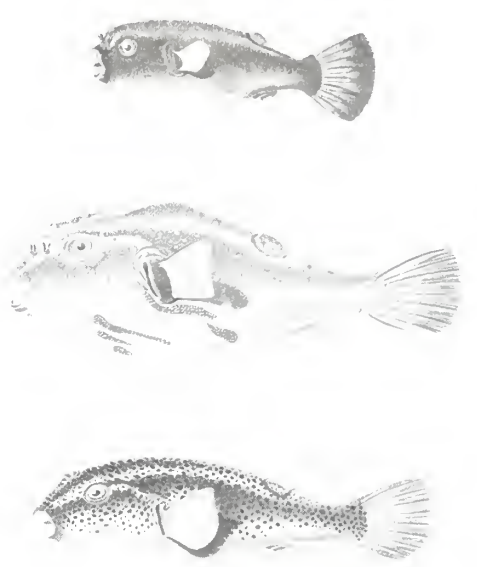


Illustration from
Voyage autour du monde executé
pendant les années 1836 et 1837
sur la corvette La Bonite
by Auguste Nicolas Vaillant
Paris, 1840–1852
Godeau Solanet Audap, Paris, February 1978
Fr. 85,000

On 20 February at Drouot Rive Gauche Mes. Godeau, Solanet and Audap sold the library formed by the Marechal Soult, Duc de Dalmatie (1769–1851) Napoleon's military right-hand man. This included literary works and natural history books such as Jaume de Saint Hilaire's "Plantes de la France" published in 1808–1822 (Fr. 37,000); military books such as a collection of costumes from the Persian army, published in 1842 (Fr. 70,000); accounts of voyages and expeditions, such as Laplace's Voyage autour du monde par les mers de l'Inde et de Chine ... published 1833–1839 (Fr. 107,000), and a collection of *memoires* and *victoires* of France.

The Arts in Europe

Jeremy Llewellyn

GREAT BRITAIN

Giovanni Battista Piranesi 1720–1778

[illegible] and one of the [illegible] of the prints to reflect [illegible] reaction in calling [illegible] and unpredictable [illegible] in one of his drawings [illegible] the Baroque tradition of the theatre commemorated through the Bibiena family [illegible] extravagance, notably in some of the [illegible] *Vedute di Roma* of 1748. But [illegible] between the [illegible] merely based on fanta tically [illegible] guided as they are [illegible] underlined partly [illegible] possible in such an [illegible] late work. Piranesi's [illegible] brilliant product of the [illegible] named one of the [illegible] art. From the unfor- [illegible] ceremonial gondola [illegible] the *rocaille* to the [illegible] detail with feathery [illegible] the sea which [illegible] the human figure is sub- [illegible] effect is the antithesis of that [illegible] Neo-classicism. Perhaps the [illegible] is that he was [illegible] that already perfected [illegible] by whom better [illegible] included here – and modify [illegible] at [illegible] with [illegible] equivalents. We see Piranesi [illegible] Giuseppe Vasi's studio as "an architect manque" and the strong tourist trapping traditions already entrenched in the Roman views of Panini by the time of Piranesi's arrival there in 1740, the gradual evolution from his early fantasies such as the "Imperial Mausoleum" which is a cross between Hadrian's Tomb and the Vittorio Emanuele Monument to the extremely sophisticated view of the Colosseum from the air or the brilliantly selective and deceptive *View of the Foundations of Hadrian's Mausoleum*.

The greatest revelation for most people will be the scientific spirit characteristic of the Enlightenment which unexpectedly fills the accurate plates of *Le Antichita Romane* with their cross section of masonry, clamps, pulleys and unexpected views of familiar Roman monuments. This careful objectivity gives the lie to the mistake, also demolished in the excellent catalogue, of seeing in the *Carceri* as De Quincey did, "the products of a drug hallucinated imagination". A glance at the sober, determined face of the artist in either the Nollekens bust or Pietro Labruzzi's portrait, and a consideration of his business acumen in supervising the printing and selling of his works together with the respect in which the discriminating Robert Adam held him also dismiss any such theory. Unlike many painters of his period, Piranesi's fame became immediately international by the very nature of his chosen medium, and consequently the total absence of any sense of "rehabilitation" in this exhibition is welcome: as an artist of genius whose work is readily available all that was necessary was the bringing into focus achieved here.

CHARLES McCOROQUODALE

Old Master Paintings in London

[illegible] Old Master galleries are each [illegible] accompanied Summer exhibition of paint- [illegible] with the addition of an interesting selection of [illegible] The range of the pictures [illegible] terms of subject matter and [illegible] the most pictures are Italian but a [illegible] Northern artists is repre- [illegible] pained [illegible] conspicuous by its ab- [illegible] Flemish [illegible] particularly well represented at [illegible] Agnew's. C. B. Mooms of *Ha[illegible]th* [illegible] underscored by the main master- [illegible] the portraits the Duke seen three- [illegible] with a almost hallucinatory clarity [illegible] pictorial pose which achieves the [illegible] portrait with a considerable [illegible] of equal interest since it is [illegible] his *Andrea Cal* [illegible] of 1630 [illegible] poets are two magnificent [illegible] Medici *gentleman* as heavily [illegible] Agnew's and Heim's [illegible] Duke Ferdinando de' Medici [illegible] of portraits by Ferdinand [illegible] entitled *Portrait of Maria Mancini* [illegible] feathers and lace. Colnaghi's [illegible] from a wider period and range [illegible] Magdalen Legendi's intensely [illegible] by way of Carlo Dolci's *Young* [illegible] and stunning *Salvator* [illegible] Gaddi Limited [illegible] two portraits by Batoni [illegible] which allow a clear comparison of their [illegible] similar style.

[illegible] Dolci's *Saint Philip Benizzi* is [illegible] more extreme religious paintings

MASTER OF SAN MINIATO
Madonna and Child, panel
[illegible] Colnaghi

but this and several others form an excellent representative group of *Seicento* and *Settecento* artists. Agnew's iconographically unusual *Burial of Saint Stephen* – attributed to Saraceni but closer to certain aspects of Leiter's style in its rich fabric contrasts and impressionistic background figures set in a landscape – is the most rewarding of the "problem" pictures among these exhibitions. Cortona's *modello* for a proposed fresco to replace the apse mosaic in S. Agnese fuori le mura (Heim) shows Cortona in

full command of crowds of figures – which the entire gallery's superb Sebastiano Conca of *Clelia crossing to Octavius Caesar with the inhabitants of her possessions* of c. 1720 represents the eighteenth century's refining of the Baroque into a transparent pre Rococo. Rubens' *Nero and Galba* – Colnaghi's probably dates from the end of the Italian period and uses a Classical theme but with an almost brutal vigour – Maratti's *Madonna and Child with Saint Catherine*, strongly Parmigianinesque, provides the elegant, sophisticated antithesis to Scarsellino's colourful, multi-figure *Calvary* with its stormy and dramatic sky (both Colnaghi). Colnaghi also has the finest group of earlier Italian paintings, including a moving *Crucifixion* by the Master of the Madonna of the Bambino Vespo, and a fresh *Madonna and Child* from the mature period of the Master of San Miniato. Clearly, it is impossible to list all the paintings in such a group of exhibitions – despite their generally high quality – but several of the better are as follows: Wtewael's copper of *The Judgement of Paris*; Leombruno's *Nativity*; Abraham van Beyeren's *Still life* (Agnew); Sprangers's *Mystic Marriage of Saint Catherine*; Gaulli's *Rest on the Flight* and an early Ruisdael (Colnaghi), two very different Guercinos, a *Trinity* of c. 1618 and *Absolom ordering the murder of Ammon* of the mid-1620s (Heim).

GREGORY HERSCHEL

ATTRIBUTED TO ANTE NAVARRETE: *Boy at Prayer* (Stephen [illegible])

Dutch Genre Painting

Oyster eating is a popular subject in Dutch *genre* painting. They were a delicacy and considered to be an aphrodisiac; here, accompanied by the glass of wine held by the woman, they allude to physical love. The picture probably shows the interior of a brothel and can be described as a *Bordelije*. It has been cleaned recently and is included in 'Dutch Genre Painting', the second in a series of small travelling exhibitions of paintings from the National Gallery which is at the Usher Gallery in Lincoln from 22 April until 4 June, the Southampton Art Gallery from 17 June until 23 July, and the National Gallery from 2 August until 17 September.

Dutch *genre* paintings are often laden with symbols drawn from contemporary literature and tradition: the mirror in Pieter Codde's *A Seated Woman holding a Mirror* is a traditional symbol of pride, but it is probably intended here more as a *vanitas* symbol, representing the chances and changes of life, this is reinforced by the presence of a cat and mouse on the floor. The exhibition is accompanied by an excellent catalogue written by Christopher Brown of the National Gallery which unravels the complex allegories and morals of everyday life in seventeenth-century Netherlands.

[illegible]

[illegible]

[illegible]

Manet to Toulouse-Lautrec: French Lithographs 1860–1900

[illegible] October 19[illegible]
[illegible] Street, Bloomsbury, WC1

[illegible] *Lisbon Mac[illegible]*

Lithography as an art form in nineteenth century France had a chequered career. After initial displays of enthusiasm for the newly invented technique from Géricault and Delacroix amongst others, the lithographic process declined into mere mechanical copying. Indeed by 1861, Philippe Burty, the critic and print collector, was moved to lament that 'the lithograph is dying through neglect of the great principles which should direct every work of art' and to suggest that the only path to reform lay in re-establishing once again the artist's primacy over the medium.

The exhibition now mounted in the galleries of the Department of Prints and Drawings in the British Museum is proof indeed that artists willingly responded to Burty's call, containing as it does so rich a display of black and white and colour lithographs produced between *c.* 1860 and *c.* 1900 by such leading French artists as Manet, Redon, Toulouse-Lautrec and Cézanne. Yet this exhibition is all the more remarkable in that it is drawn from the British Museum's own collection, or more precisely, from the gifts and bequest of a one time Keeper of Prints and Drawings, Campbell Dodgson, the history of whose collection is described in an excellent short biographical essay in the catalogue. The Preface to the catalogue stresses that this exhibition is designed primarily to introduce the public to this little known side of the British Museum's collection and to pay homage to the generosity and taste of Dodgson. The result is a stunningly beautiful display. Yet it is not just for the connoisseur. The lucidity of the hanging means that the visitor is introduced almost unwittingly to two important aspects of lithography during this period. First there were the experiments with the range of effects to be drawn from black and white lithography. Whereas Corot and Courbet seem to have had little specialist interest in lithography, using it merely as a means to reproduce their drawings, Redon, in a print such as *Profil de lumière*, pushed the medium to its very extremes, achieving effects only possible within the terms of lithography. Second, there was the transformation of the popular, despised 'chromolithograph' into the highly sought after artist's colour print in which virtuosity in colour harmonies and surface textures was at a premium. Just how successful was this transformation can be seen in Vuillard's *La Patisserie*, Bonnard's *Maison dans la cour*, Renoir's *Le Chapeau epingle*, and Toulouse-Lautrec's *La Passagere du 54*.

Numerically, Toulouse-Lautrec's lithographs dominate this exhibition. Yet, for all their brilliance, they appear somewhat brash when seen next to the work of two artists of the older generation — Manet and Degas. Indeed, Manet's understanding of the vast tonal range of the lithographic chalk can be seen by contrasting his delicate line print of *Berthe Morisot* with his dramatic rendering of a horse race complete with excited crowd (*Les Courses*). For Degas, lithography was used with more restraint. The gentle duplication of line along the silhouettes of bather and sofa in *Femme nue debout a sa toilette* builds a pattern of soft arabesques from which form emerges imperceptibly. There is an accompanying catalogue which includes a useful essay on the variety of lithographic techniques.

MARY ANNE STEVENS

The Signet Library sale Edinburgh

[illegible]

Michael Andrews

24 May – 24 June 1978
Anthony d'Offay
9 Dering Street, W1

Michael Andrews once commented that for him 'the painting episode is a real situation imagined'. It was a revealing comment for in the shifting, transitory effects that have always fascinated him as a painter – large interiors full of people and rich dramatic effects of light and colour or the immense gas filled balloon floating across brilliantly illuminated city scapes – there is a challenge between what could be observed and what has to be imagined. This on another more profound psychological level, has also been of the painting with the deeper human resonances that he was so clearly intended for them.

Paint becomes light on the surface of water and the reflections on that surface which that light creates become the new subject matter for his art. In the four large paintings and thirteen watercolours [illegible] which make up this exhibition [illegible] a form hidden at the depths [illegible] meaning becomes [illegible] to emerge.

[illegible] are [illegible] handsomely handled [illegible] of [illegible] concerning the fall of light on water [illegible] objects and green, orange, blue and [illegible] superbly done, they are nonetheless [illegible] [illegible] recently in the big painting [illegible] and the related studies for them [illegible] awarded the huge leap of the imagination taken by the artist from the outside [illegible] to that interior world [illegible] alone. In *School II* and the [illegible] we are invited to enter a sinister world with [illegible] of the pike, the shadowy

MICHAEL ANDREWS.
School II: Pike and Roach, 1977
acrylic on canvas,
49¼ × 48¼ inches.
Anthony d'Offay

nervous schools of roach and the ghostly shapes of weed and rock flickering and disappearing in the sunlight filtering dimly down from above. They seem almost like metaphors for the directionless and uncertain qualities of contemporary life and the known but unseen dangers that so certainly surround us.

NICHOLAS SHERWOOD

Bonington Oils

Richard Parkes Bonington's early death in 1828 at the age of twenty-six means that his *oeuvre* is small. He was, however, one of the most inspired of English artists and his colourful and spontaneous oil- and watercolours greatly influenced French as well as English artists. To find two fine oils by him on the market in London is a rare treat and they should not be missed.

RICHARD PARKES BONINGTON
Self Portrait, 7⅜ × 6¼ in.
The artist spent several years studying in Paris where his work was widely acclaimed; this was painted in 1824 soon after he had won a gold medal in the Salon for that year. It is on view at Roy Miles's gallery, 6 Duke Street, Saint James's, SW1.

RICHARD PARKES BONINGTON
Fécamp, 9¾ × 13¾ in.
watercolour heightened with white
One of a number of the Channel coast that Bonington painted during the summer of 1826 when he was staying with his friend Baron Isidore Taylor at his country house.

Smoking Pipes of the North American Indian

15 December 1977 – 3 September 1978
Museum of Mankind, 6 Burlington Gardens, W1

Although as many as one hundred pipes from the British Museum are on show, their variety should impress even the most ardent anti-smoker. To the North American Indian smoking was a ritual event and an integral part of his ceremonial and religious life. Tobacco was smoked in some areas for pleasure or health, but its main use was as a means of communication with the supernatural or as a way of binding either individuals or tribes in contracts or treaties. Since tobacco and pipes were important trade goods, great skill and craftsmanship were used in the carving of pipes and in making smoking paraphernalia. Most tribal areas had their own distinctive style. Simple tubes could be smoked but often the finest wood or stone locally available was shaped into animals, birds or humanoid forms.

Hopewell Pipe in the form of a bird eating a fish.
100 BC – 200 AD, stone
The British Museum, Museum of Mankind
W. Blackmore Collection

Among the earliest people stone or copper tools were used. Later tubes had metal trade tools. Among egg tribes, wood stems of great length would add importance to the stone bowls. Decorations of leather beads or quills existed and incised designs inlaid with either shell or metal were known.

The most amazing groups of pipes in the exhibition are the earliest, dating from 100 BC – 200 AD. They come from the Hopewell People and were excavated in the 1840s, by Squier and Davis, at Mound City. The Hopewell were primarily farmers and the pipes show their minute observation of rural life. The birds and animals seem to want to leap off their stone forms. Outside influence on North American culture can be seen in the Mississippian Pipes, 700 – 1700 AD, which have a distinctly Mexican feeling. The early white settlers smoked pipes with Indians to acknowledge treaties. As white influence came to dominate in the Colonies, Indian artifacts reflected that change. In the North West Coast section of the exhibition, nineteenth century pipes [illegible] portray white men.

The most interesting pipes in the exhibition seem to have been smoked only by Indians and not made for trade. The nineteenth century pipe bowls and wooden stems of the Middle West, particularly of the Sioux Tribes, catch the austerity of Plains life. Carved in a hard red clay called 'Catlinite' after the artist Catlin, these pipes with their thin wooden stems mimic the motion of bison or horses. Equally [illegible] the small North West Coast pipes in several woods, which appear to be meant to be held sideways in the hand in front of a face.

The exhibition [illegible] new photographic chart and some rather [illegible] Museum of the exhibition [illegible] the great [illegible] which [illegible] additional [illegible]

JEREMY NAST

[illegible] from Chokwe, Ruddal culture
Pedra Pedra
by [illegible] *Mwadangala* on a shaft by a [illegible]
Mid-19th or 20th century. Height 1.25 m.

[illegible] of Indian and South East [illegible] King Street, St. James's, SW1 [illegible] Museum of Mankind. The development of Indian [illegible] on South East [illegible] and [illegible] [illegible] [illegible]

Wedgwood: Arts and Sciences United

for many of his Neo-classical designs, though one could wish that a few more of these has been physically linked to the resulting pottery – for example, Wedgwood's 'Dancing Hours' design could have been shown beside the 'Danseuses' page of Montfaucon's 'L'Antiquite Expliqué'.

The trimmings of the exhibition are pleasing – a 1770 potter's wheel from the Wedgwood factory at Etruria, in a dark Georgian room that one imagines to be a faithful reconstruction of an Etruria interior, the Etruria fire engine of 1782, painted – at Wedgwood's request with his name (that old talent for advertising!) and the bronze bell which formerly hung in the cupola at Etruria.

Above all the Protean character of Wedgwood's genius is conveyed, so is his deep humanity and a liberalism rare in captains of industry. In 1788 he wrote to James Watt to insist they must be whole-hogging abolitionists on the slavery question: 'I do not like a half measure in this black business'. And, equally moving, he wrote a diary of his journey to London for his daughter Catherine (Kitty), aged six, describing for her the colours of burgeoning spring, and tenderly explaining why she could not accompany him: 'Your sister Sukey can tell you what a long long way it is to London, and how sadly she used to be tired in coming hither when she was a bigger girl than you'.

BRYAN HILLIER

Portrait of Josiah Wedgwood
– 'Canopus' on Queen's Ware,
by George Stubbs,
1780. 30 × 16 inches
One of a pair, the other
some of Josiah's wife Sarah
Wedgwood. Museum, Barnaston
Photo: Museum, London

Making it Happen: ICA Conference

On 29 June a one day conference on Arts Patronage will be held at the University of London Institute of Education, 20 Bedford Way, WC1. It will cover four main topics: the structural organisation of patronage; the encouragement of alternative sources of funding, the role of local authorities; and their relationship with the Arts Council, Regional Arts Association and central government. Among the speakers will be Mrs. Renee Short, Lord Redcliffe Maud, Mr John Morton, Mr Roy Shaw and Sir Hugh Casson. Information can be obtained from Linda Lloyd Jones at the ICA, Nash House, 12 Carlton House Terrace, SW1

Peter Stephens Collection of Plymouth and Bristol Porcelain

Bird in Draught
– a tile for Elizabeth Weeks
– identical examples from the Cookworthy
Factory. Weeks was a relation of Cookworthy
Photo: Anne Dunford

figures in the exhibition apart from the amiable looking Plymouth hen and cow, but there are many examples from the named services – a milk jug from the Sarah Smith service with her monogram, a Leinster coffee cup and saucer, a jug painted by M. Soqui, renowned for his exotic birds which he later painted at Worcester and a Plymouth tankard with the initials 'AF' dated 1770, the year the factory at Coxside, Plymouth closed and moved to Bristol.

Because these factories were so short lived from 1768–1780, pieces are highly prized among collectors of English eighteenth-century porcelain and the exhibition covers all periods from the Cookworthy porcelain made both at Plymouth and Bristol from 1768–1773, and the later Champion wares at Bristol from 1774–1780, when the factory closed due to competition from other Staffordshire potteries. The polychrome enamelling and gilding is of a noticeably high standard. The discovery of 'true' or hard paste porcelain by the Quaker chemist, William Cookworthy, is best told in Dr. Mackenna's excellent monograph, but the catalogue to the exhibition gives an excellent brief description in addition to following the growth of the collection.

SARAH SEYMOUR

THOMAS ROWLANDSON
Vauxhall Gardens, watercolour, 1784
Victoria and Albert Museum, London

From an exhibition at Gainsborough's House, Sudbury, Suffolk on the subject of Vauxhall Gardens 1732–1786, the fashionable pleasure gardens frequented by the royalty, artists and men of letters of the eighteenth century. Soon after Jonathan Tyers became the proprietor of the Gardens in 1732 he was persuaded by Hogarth to commission the artists of the St. Martin's Lane Academy to adorn the supper-boxes, pavilions and ballrooms with paintings, sculpture and decorative plasterwork. Roubiliac's statue of Handel as Apollo was erected in 1738 and the main body of the work was executed 1741–1750 by such artists as Gravelot, then Gainsborough's tutor, Monamy, the marine artist, and Hayman, who, with his assistants, painted most of the supper box decorations. As well as paintings by these artists the exhibition consists of drawings, engravings and background material. The exhibition continues until 2 July 1978.

A two-day conference on Giambologna will be held in Edinburgh on 19 and 20 August 1978, and will consist of sixteen papers presented by some of the leading authorities on this sixteenth-century Florentine sculptor and the art of his time. It will coincide with the opening at the Royal Scottish Museum, Edinburgh, of the exhibition 'Giambologna' which has been organised by the Arts Council of Great Britain and which will travel to London and Vienna during the autumn and winter. Further information can be obtained from K. M. Bury, Department of Fine Art, 16–20 George Street, Edinburgh. The September issue of *The Connoisseur* will be devoted to this subject.

WEST GERMANY

Variations in Constructivism

The differing aspects of Constructivism from 1910 to the present day can be examined in detail in the galleries of the Stadt Galerie in Lenbachhaus, in Munich. Originally the Constructivist movement developed from the 'Realistic Manifesto' published in 1920 by two Russian sculptors, Pevsner and his brother Naum Gabo. It is an art which expresses both space and time by means of a kinetic system from which stems the use of plastic translucent materials in the creation of sculptures and, the preponderance of the logical and functional in architecture. Until 31 August.

Robert Müller

At the Rheinisches Landesmuseum at Bonn are sixty sculptures, three hundred drawings and a large number of engravings representing the pent-up violence and controlled lyricism of the Zurich sculptor Robert Müller, now aged fifty-eight, who settled in Paris many years ago. They are baffling, and at times but well balanced compositions full of dynamism, power and aggression, often made from a collection of fragments of tools carefully re-forged, welded and polished — ambiguous forms, subtly entwined, which evoke both the animal and vegetable kingdom. Until 30 June.

GERALD SCHURR

Jenisch Haus

Baron-Voght-Strasse, Hamburg

[illegible] recently opened Jenisch Haus in Hamburg, an annexe to the Altona Museum, was built and decorated in the style of 1805 to 1820 for the Hamburg merchant Martin Johann Jenisch the younger. The big white rectangular building in a restrained Neo-classical style is reminiscent of a mid-Georgian English town residence. The small elegant and rather claustrophobic interiors of the second floor are an alternative design by K. F. Schinkel, the famous designer and architect who supervised the plans of his pupil J. C. Forsmann in 1909. The house became a museum, and now belongs to the Free and Hanseatic City of Hamburg.

The rooms of the ground floor are in the same cool and classical style as the exterior, as the elaborate stucco work on the walls. The original fireplaces and furniture, impressive glass chandeliers and beautiful French mantelpiece clocks.

One of the best works of art in the dining room is a large Empire centre piece, consisting of tray, figures and fabrics made of gilt bronze, was presented by the French Marshall Davout to the Hamburg senator Johann Jenisch the elder in 1813, and bears the signature of the Parisian French bronze worker Pierre Philippe Thomire (1751–1843), the most important sculptor of the Napoleonic area. Another contemporary piece with solid Biedermeier furniture and a splendid Bohemian glass chandelier of the late eighteenth century is also noteworthy. Marquetry floor [illegible]. The adjoining reception room [illegible] character from the magnificent Empire [illegible] Egyptian taste, covered walls and gilded [illegible] elegance and [illegible] the gold [illegible] the gilt sphinxes [illegible] [illegible] button to [illegible] Paris [illegible]

The first and second floor [illegible] much more modestly, with [illegible] the end of the nineteenth century [illegible] Gobelin from [illegible] [illegible] influenced. North German [illegible] seventeenth century [illegible] [illegible] lacquer [illegible] [illegible] English [illegible] [illegible] influence [illegible] Biedermeier [illegible] all [illegible]

FRANCE

Exhibitions in the Provinces

[illegible] Gothic [illegible] [illegible] [illegible]

Aspects of French Painting

ITALY

Lorenzo Bartolini (1777–1850)

Palazzo Pretorio, Prato

LORENZO BARTOLINI
Countess Gonrieu,
plaster model, life-size
inscribed with a dedication to Ingres.
The marble (1821) is in the Hermitage
Palazzo Pretorio, Prato

Until the end of June, a number of models and drawings by Bartolini are shown in his native city to celebrate the bicentenary of his birth. The Gipsoteca Bartoliniana – the contents of his studio – has for many years been known only by name and by Mario Tinti's monograph, published in 1936. Some fifty full size plaster models, recently cleaned and restored, are now on view, and their delicacy and charm exceeds in most cases that of the marble versions that were copied from them. They date from 1815, the year in which Bartolini returned to Florence after his allegiance to the Bonapartes. Among the portrait busts will be found many well known names, Byron and Liszt among others. There are five portrait statues, all of them dating before 1823, later statues of children, and ideal works, notably the *Venus* (after Titian's painting in the Uffizi), *Carità Educatrice*, and the *Nymph with a Scorpion*. The catalogue is scholarly and full, and includes the documentary sources available at the present time.

Bartolini's art gave rise to heated arguments during his lifetime. As opposed to Neo-classicism and *purismo*, he approached sculpture by means of nature and *la bellezza naturale*. Without doubt he was influenced by his friend Ingres and Benvenuti, but the grace and movement of his works go further than these artists. 'Romantic' he may be, but except in the case of the *Astyanax* (1841) even this label becomes meaningless by comparison with his disciple Giovanni Dupré, who produced the *Abel* at Florence in 1842 and subsequently married Bartolini's widow. Bartolini's chief pupil and successor was Pasquale Romanelli, who made his monument in Santa Croce and inscribed it with the words: *'Il maggiore statuario dell'età nostra'*.

JOHN KENWORTHY-BROWNE

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of the Rijksmuseum

Francesco Trevisani

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Foreword by Arthur van Schendel
911 pages, numerous illustrations
Rijksmuseum, Amsterdam / A.W. Sijthoff
Dfl. 195.

This is the first complete catalogue of [illegible] the Rijksmuseum. All five thousand plus [illegible] cribed and (with very few exceptions) [illegible] postage stamp size. The paintings are arranged alphabetically by artist, followed by [illegible] unattributed paintings and unidentified [illegible] (Master of the [illegible]). The information provided in the entries is necessarily limited: title in reading [illegible] whether signed or not, provenance and an [illegible] ated bibliography which refers to a more [illegible] bibliography in the Preface.

Pieter van Thiel, Keeper of Paintings, has contributed a history of the collection. The [illegible] museum in the Netherlands, the National Kunst Gallery, was opened in the Huis ten Bosch [illegible] during the heady days of the Batavian Republic and the national collection of paintings was subsequently housed in the Amsterdam Town Hall and in the Trippenhuis before coming to rest in Cuypers' Rijksmuseum, completed in 1885. The museum has acquired many paintings by gift and bequest, and many others, including some of the most important (among them the *Night Watch*) are on permanent deposit from the city of Amsterdam and from a variety of Dutch institutions. The museum's buying policy has been, until relatively recently, both erratic and unashamedly xenophobic. It was not, for example, until 1965 and 1967 respectively that the Rijksmuseum's first major landscapes by Cuyp and Koninck were acquired. A sad lament runs through van Thiel's year-by-year account. "Through shortage of funds, no noteworthy acquisitions were made [illegible] and it is remarkable that with such

Francesco Trevisani

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A Catalogue Raisonné

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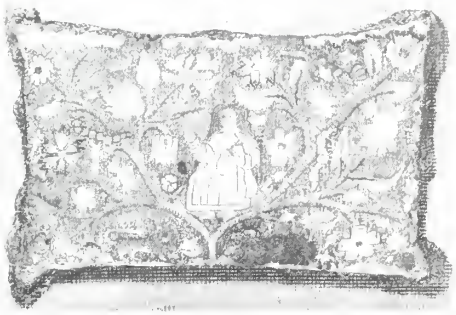

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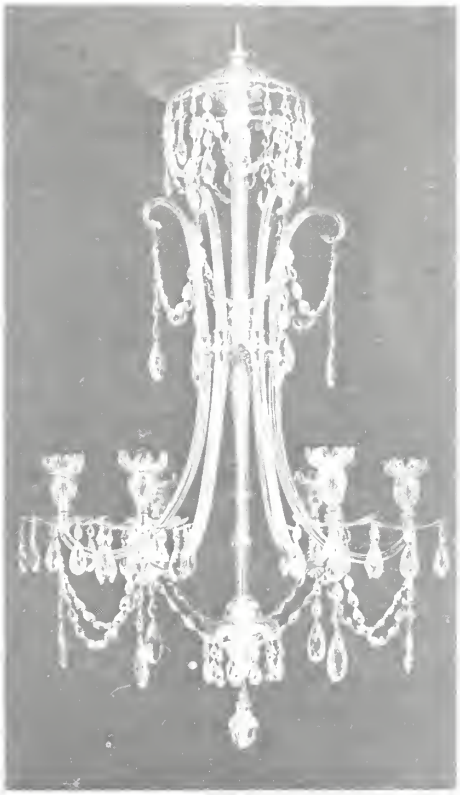

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Queen Anne small walnut bureau bookcase inlaid with brass on the cresting and on the capitals and bases of the Corinthian columns, English, c. 1710

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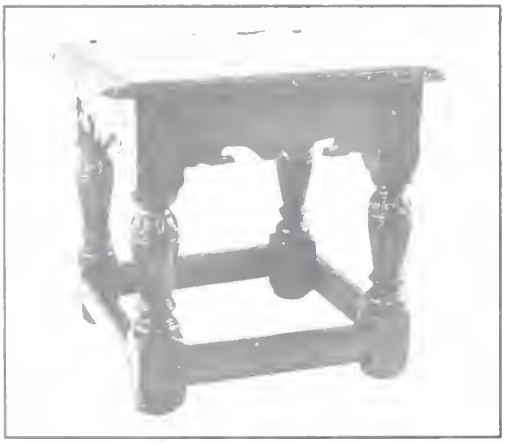

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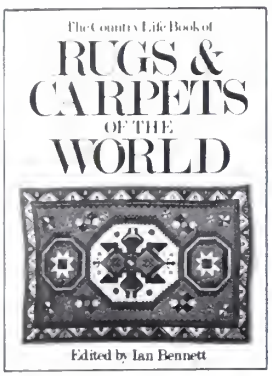

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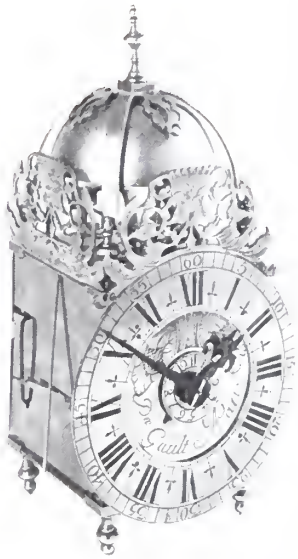

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The example to the left is contained in its original case and was the gift of Maxime Gorky to H. G. Wells on the visit of the latter to Russia. The original note written in the hand of Gorky still accompanies the sculpture and is shown below the photograph.

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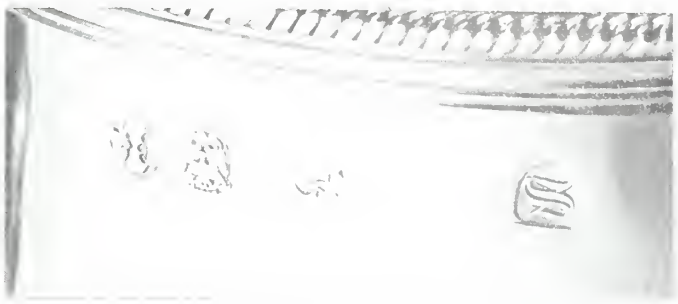

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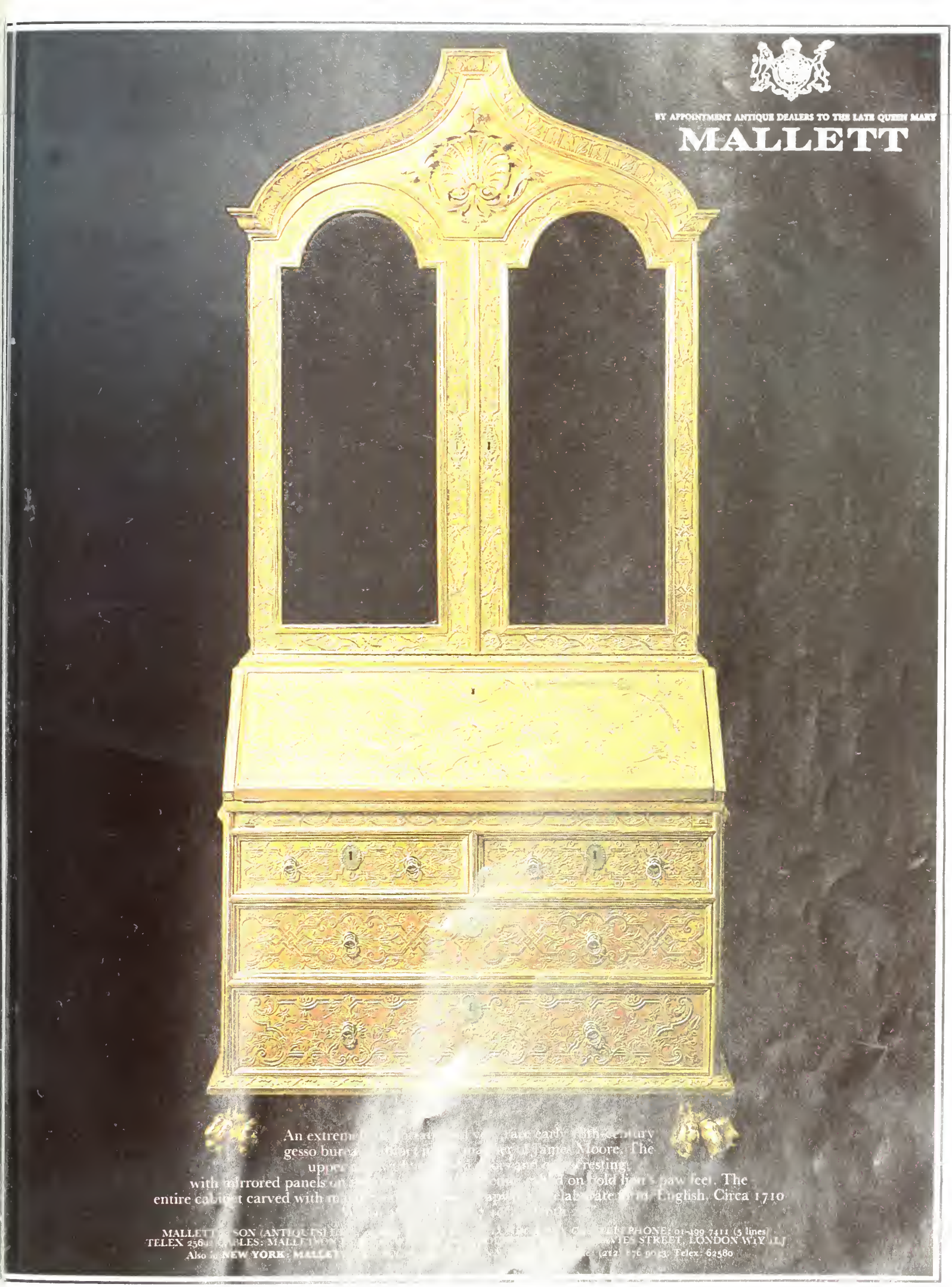

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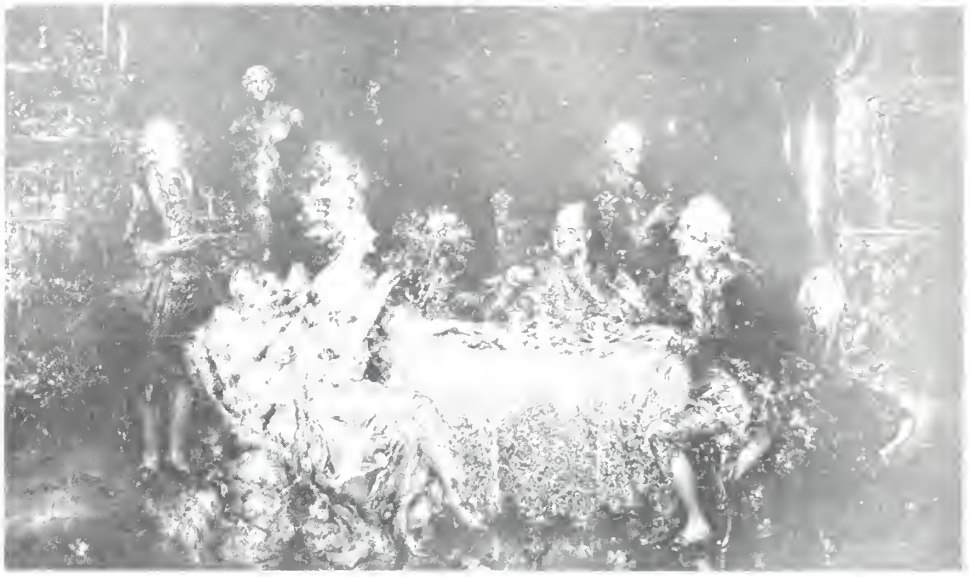

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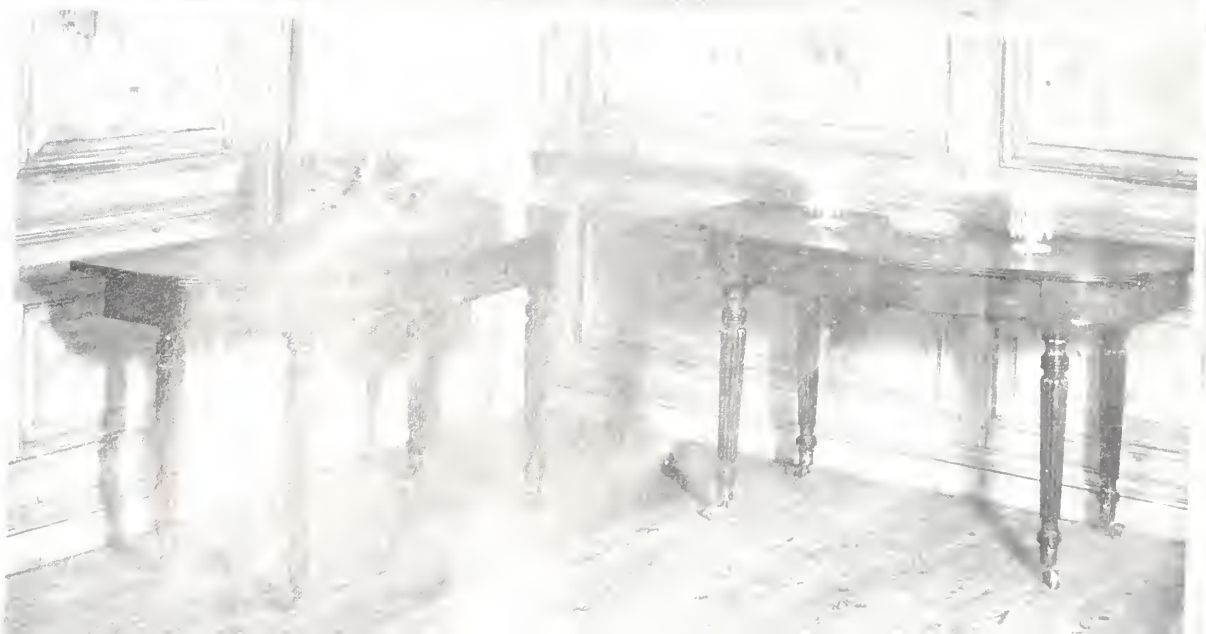

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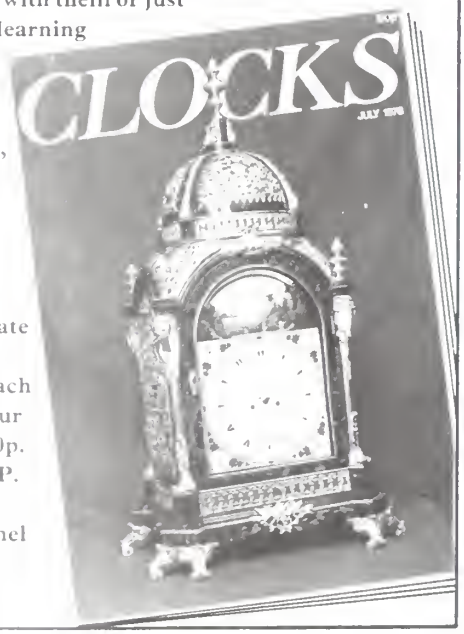

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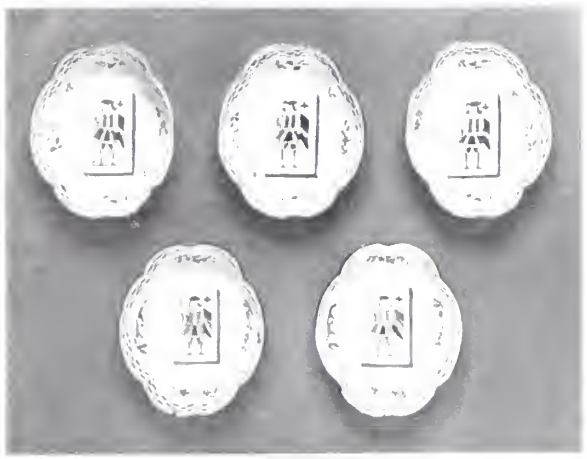

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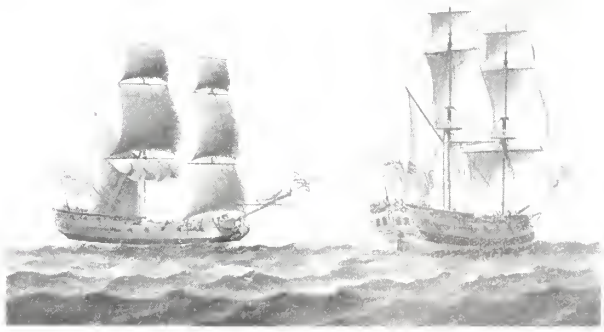

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An interview with Mr. Paul Sonnenberg.

Technical Director of I.A.E. Tehran '78

Q. As Technical Director of the International Arts Exhibition Tehran 78, can you tell us, Paul Sonnenberg, why this major event is being held in Tehran in November 1978?

A. Iran has inherited the long cultural past of Persia. I do not think I need here to trace the history of one of the oldest civilizations, considered as one of the fountain heads of world art.

Because of its strategic position, Persia was coveted by its neighbours, and its occupiers tried to stifle its spirit.

Today, Iran is emerging from its long cultural night. This is due to several factors.

In the first place, **Her Imperial Majesty Farah Pahlavi, Shahbanou** of Iran, has decided to restore to her country the place it formerly occupied in the world of the arts.

In one year, four major museums have been inaugurated: the **Museum of Traditional Art in Tehran**, the **Museum of Modern Art in Tehran**, the **Museum of Modern Art in Kerman**, and the **Carpet Museum in Tehran**.

Furthermore, more than ten cultural centres are planned, under construction, or even nearing completion, the one in Niavaran will be opened to the public in September 1978.

The State encourages all the arts, all over the country. A new law has just come into effect, the import duty on all foreign works of art and antiques imported into Iran is now only 5%. This duty is paid into a special fund for promoting and aiding Iranian artists. Iran is the only country in the world to have implemented such a measure.

Moreover, Iran is destined to become in the near future one of the world's new major countries, thanks to the important place it occupies in this part of the world in rapid economic expansion. For some years past, Iran's gross national income has been increasing at a rate higher than Japan's.

All the country's inhabitants are appreciative of the arts. I do not know a single family, a single home, which does not have works of art on the walls, even if only a miniature.

A very interesting phenomenon is also worth noting: for the past three years, throughout the world, Iranians have been buying antiques, pictures, sculptures, etc. Art dealers say that the Iranians have taken over from Japanese purchasers.

Lastly, in Iran, a whole generation of talented young artists are honouring their ancestors and deploying their creativity to ensure Iran's presence once again at all major art events throughout the world.

Such are the main reasons why the I.A.E. Tehran 78 is destined to set the seal on the great efforts made in this country to promote the arts.

Q. Do possibilities really exist in Iran for artists and art dealers, and other professionals, to market their works.

A. I think I have already answered that question in setting forth the reasons for this Exhibition, but I will give you some further details.

As a result of the enormous increase in the gross per capita income in Iran, a new middle class has emerged whose numbers are ten times greater than what was considered the elite of the nation only five years ago.

Nearly 3% of Iran's present population of 35 million are potential purchasers and are awaiting I.A.E. Tehran 78.

It should also be noted that the curators of museums under construction in neighbouring countries will be there, to plan their future purchases.

Leading art dealers from all parts of the world will also be present, as you probably know a proportion of the art trade is accounted for by sales between dealers.

Q. Can you say what the participation situation is at this stage?

A. In the cultural sector:

Unesco will present an important audio-visual programme, putting over the Organization's aims, activities and projects. Unesco delegates will give lectures. The opening day will be dedicated to Unesco, whose Director-General will send his senior colleague.

The Common Market, through its Cultural Division, will also present an audio-visual programme; and Robert Gregoire, Head of the Cultural Division, will give an account of what his Division does.

The U.S.A., the U.S.S.R., China, the United Kingdom, Belgium and **France**, among major countries participating, are going ahead with their preparations. Here are some echoes of what they will be presenting:

France: nineteenth-century works from the Louvre Museum.

United Kingdom: masterpieces of eighteenth-century silverware from British museums.

U.S.S.R.: the latest archaeological discovery in Siberia: a sumptuous royal tomb dating from between 20,000 and 25,000 years ago.

U.S.A.: under the aegis of the U.S.I.A., the Smithsonian Institution and the New York Metropolitan Museum of Art are combining their efforts.

China: major works from ancient China will be presented.

Other countries are planning comparable exhibits. **The Vatican** will be showing famous tapestries, and **Monaco** will be exhibiting in the philatelic section.

We will keep you informed of further information as and when we receive it from the governments of the countries concerned.

It can be said that all countries participating are desirous of exhibiting a small part of their national patrimony in this Middle Eastern locality which has such a rich cultural past.

In the art trade sector.

Leading art dealers will be present, among them:

U.S.A.: Wildenstein & Co., Inc., with a retrospective of French art featuring fifty masterpieces from the sixteenth to the nineteenth centuries.

France: Maeght, with works by famous artists whom this dealer promotes throughout the world.

Belgium: Isy Brachot, with its distinguished collection of works by Delvaux, Magritte, and others.

Many dealers, artists' associations and individual artists will also be grouped by affinities at I.A.E. Tehran 78. In some countries, television and radio stations, together with leading newspapers, are sponsoring the exhibits of their favourite artists.

Q. We understand that there are difficulties of accommodation in Iran due to the shortage of hotels. Have you made special arrangements where accommodation is concerned?

A. This is the problem to which we have paid the closest attention. We are happy to say that in addition to a very large new hotel which will be open by the time the Exhibition takes place, the Ministry of Information and Tourism has taken all necessary measures to reserve as many rooms as possible for exhibitors and visitors. Group travel under very advantageous terms will be available from major countries of departure, and every attention will be paid to the reception of visitors and exhibitors.

Q. To sum up?

A. I.A.E. Tehran 78 will be the first major international art exhibition enabling artists and dealers to exhibit in separate sectors within the same area. I consider that nationally-owned art treasures should help to promote the works of contemporary artists.

I believe that the leading international organizations have realized this. They will be there, along with the major countries of the world, for the greater glory of the arts.

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NOVEMBER 23 - DECEMBER 23 1978

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BADA 60
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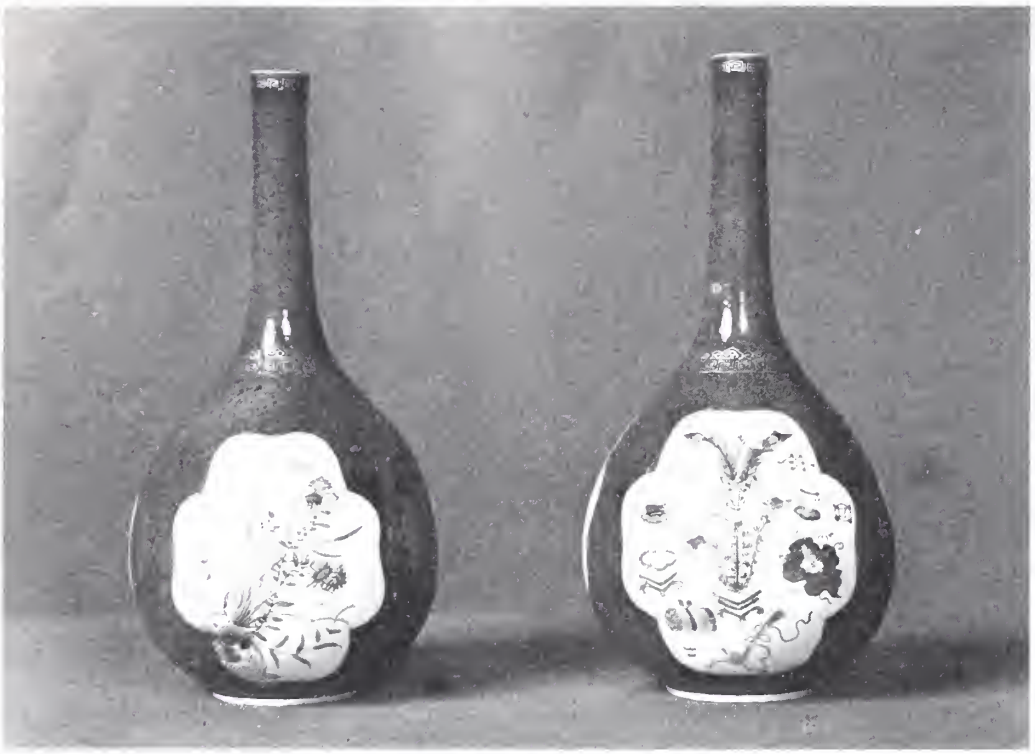

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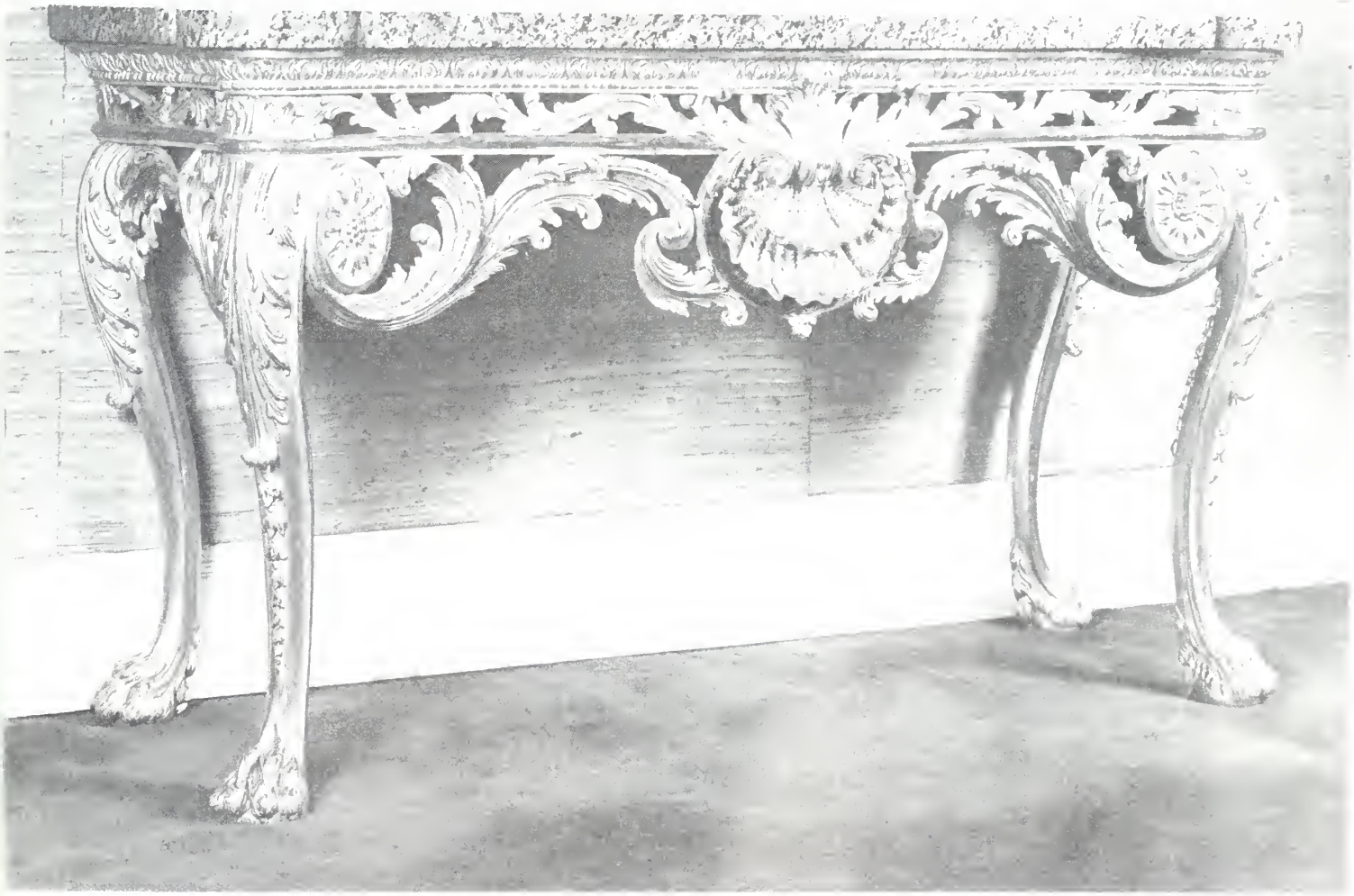

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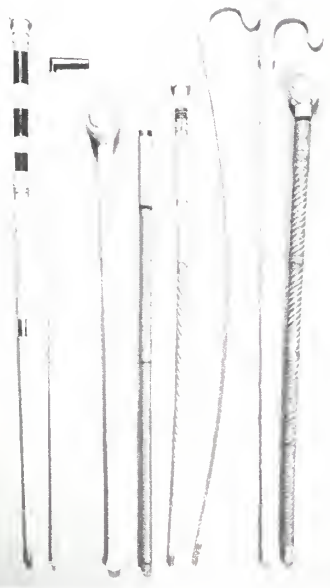

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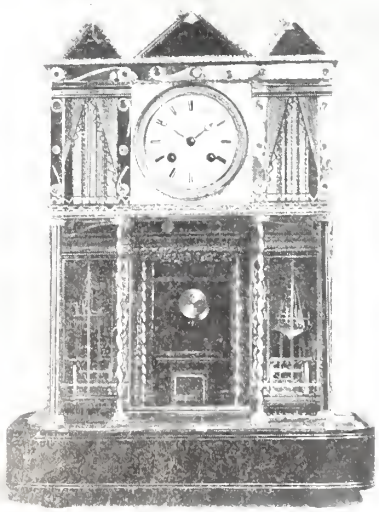

A very fine early [illegible]
Rectangular [illegible]
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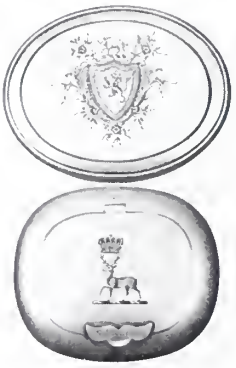

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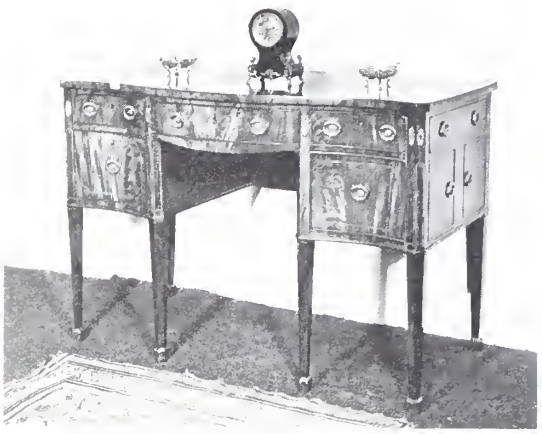

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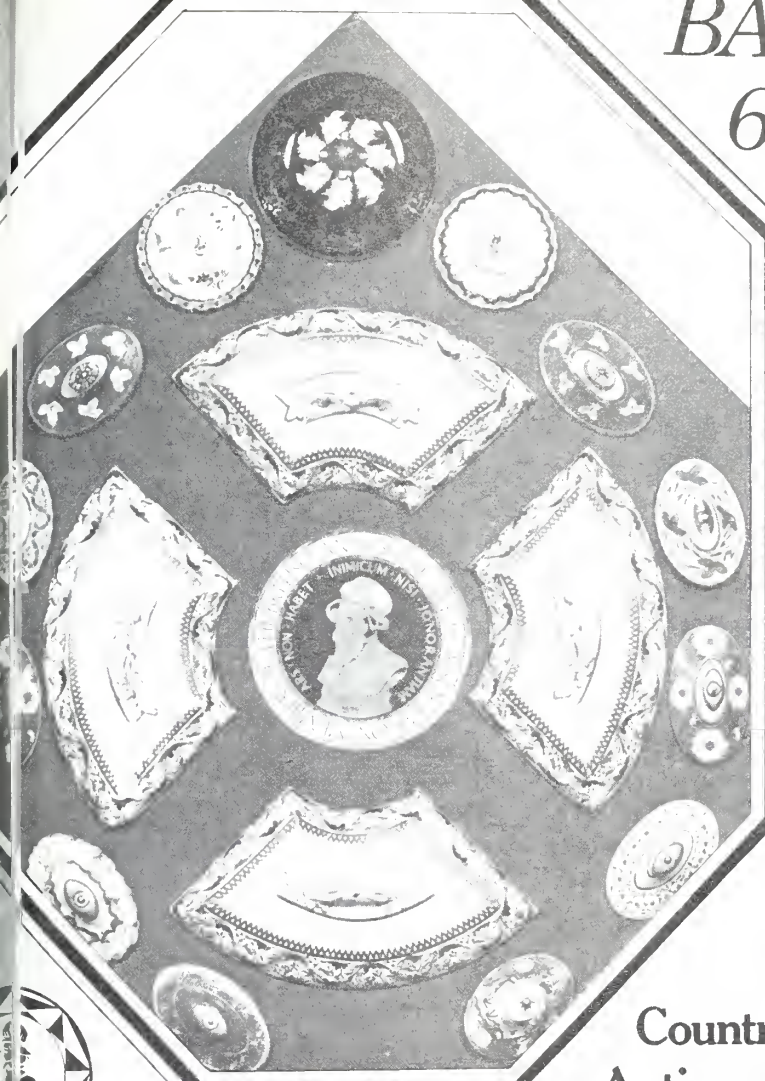

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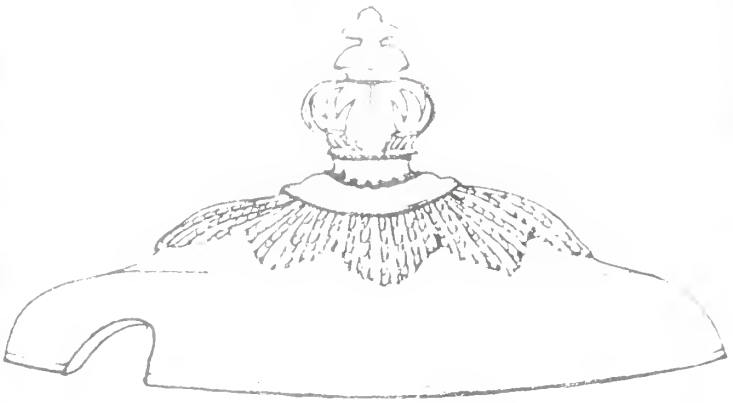

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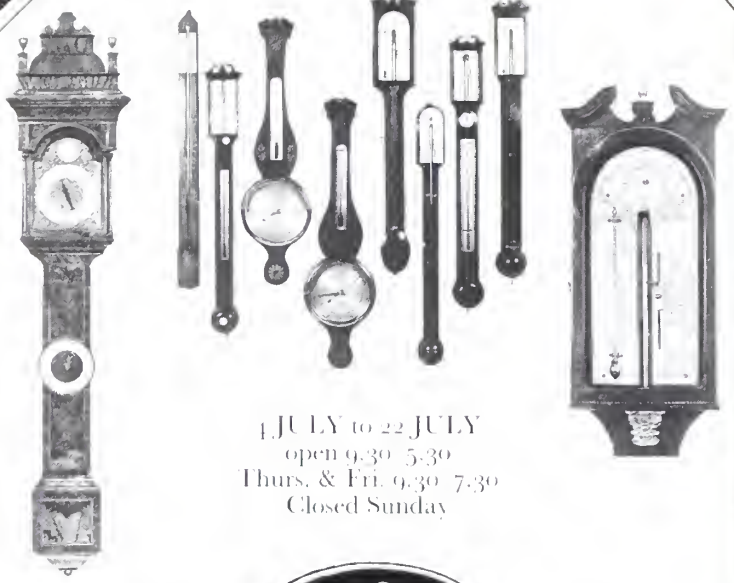

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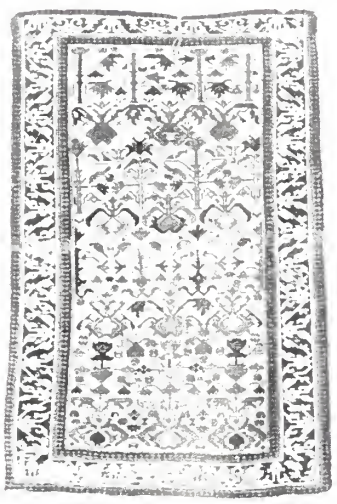

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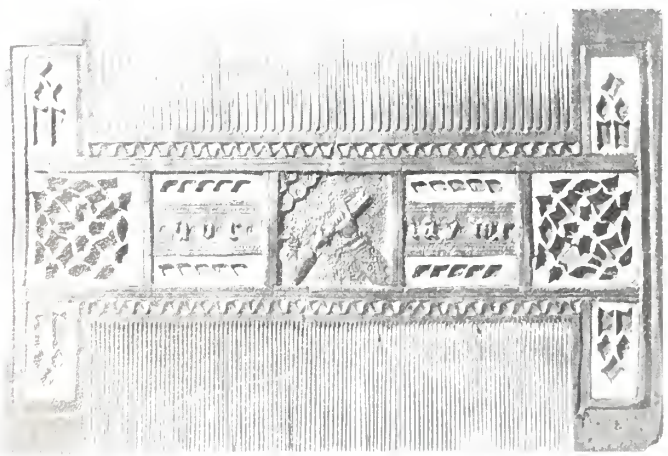

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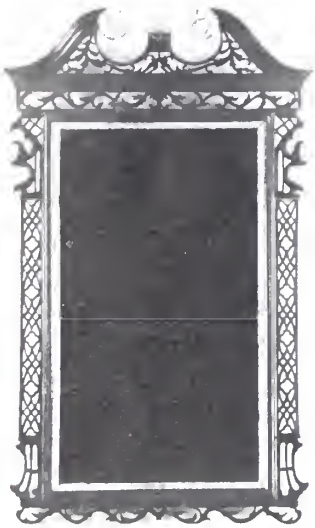

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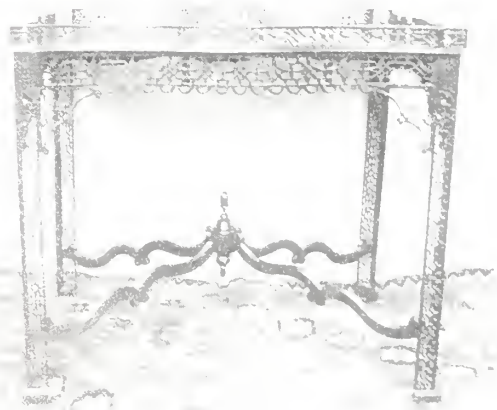

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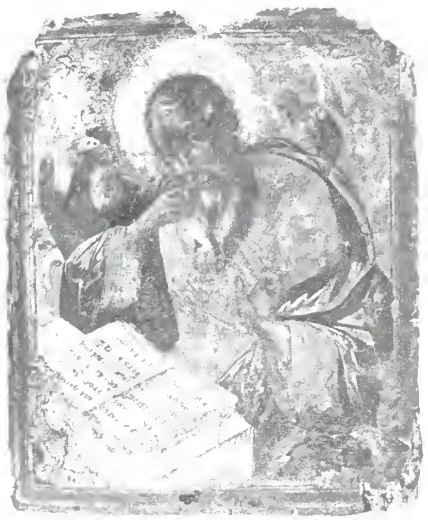

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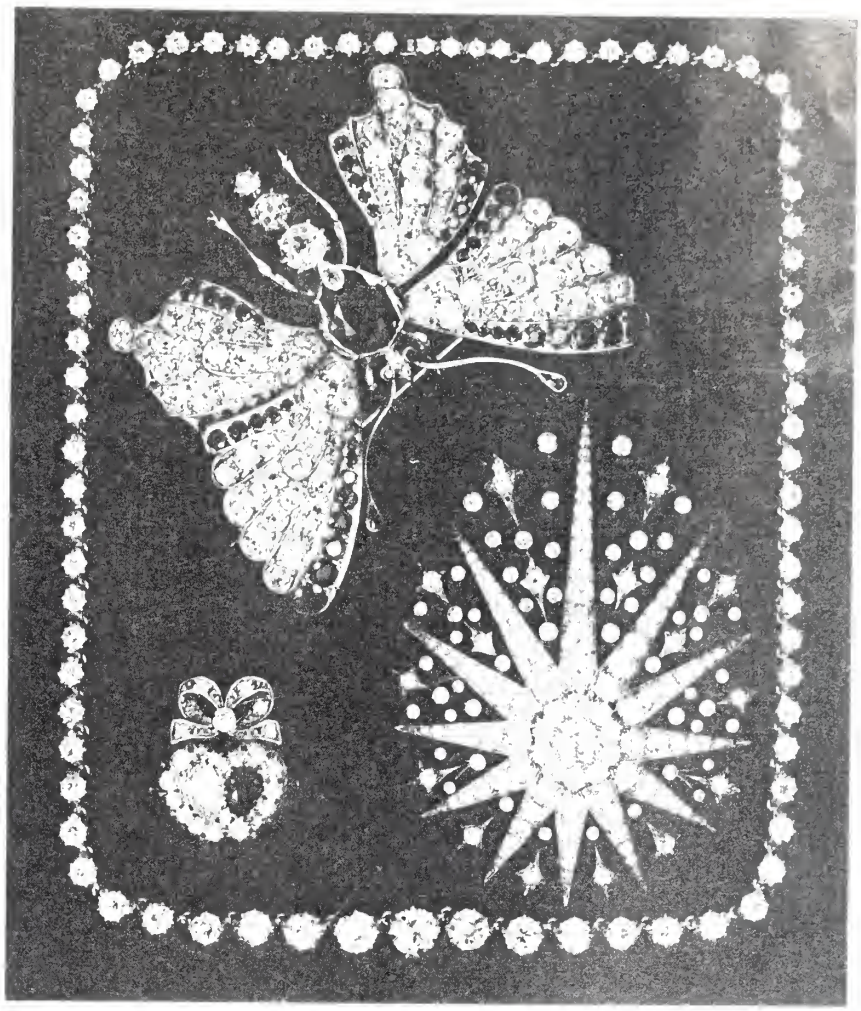

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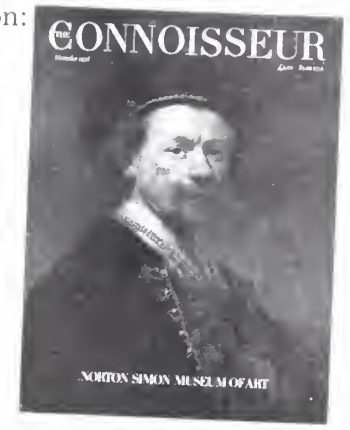

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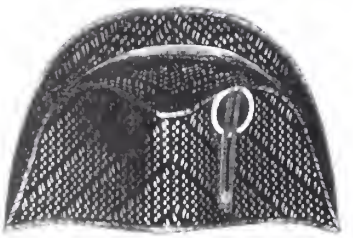

French gold snuff box, formed as Napoleon's hat, 19th century, 8.6 cm. long.

Russian silver gilt and niello cup, by G. Ustinov, Moscow, 1834, 7.3 cm. high.

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Gold snuff-box, the cover with painted enamel plaque signed Mussard, circa 1740, 8.9 cm. long.

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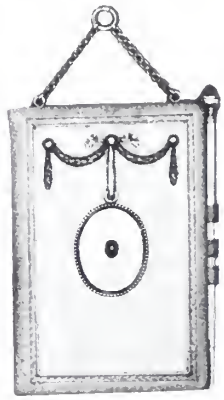

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[illegible] signed and dated 1833, 89 by [illegible] cm.

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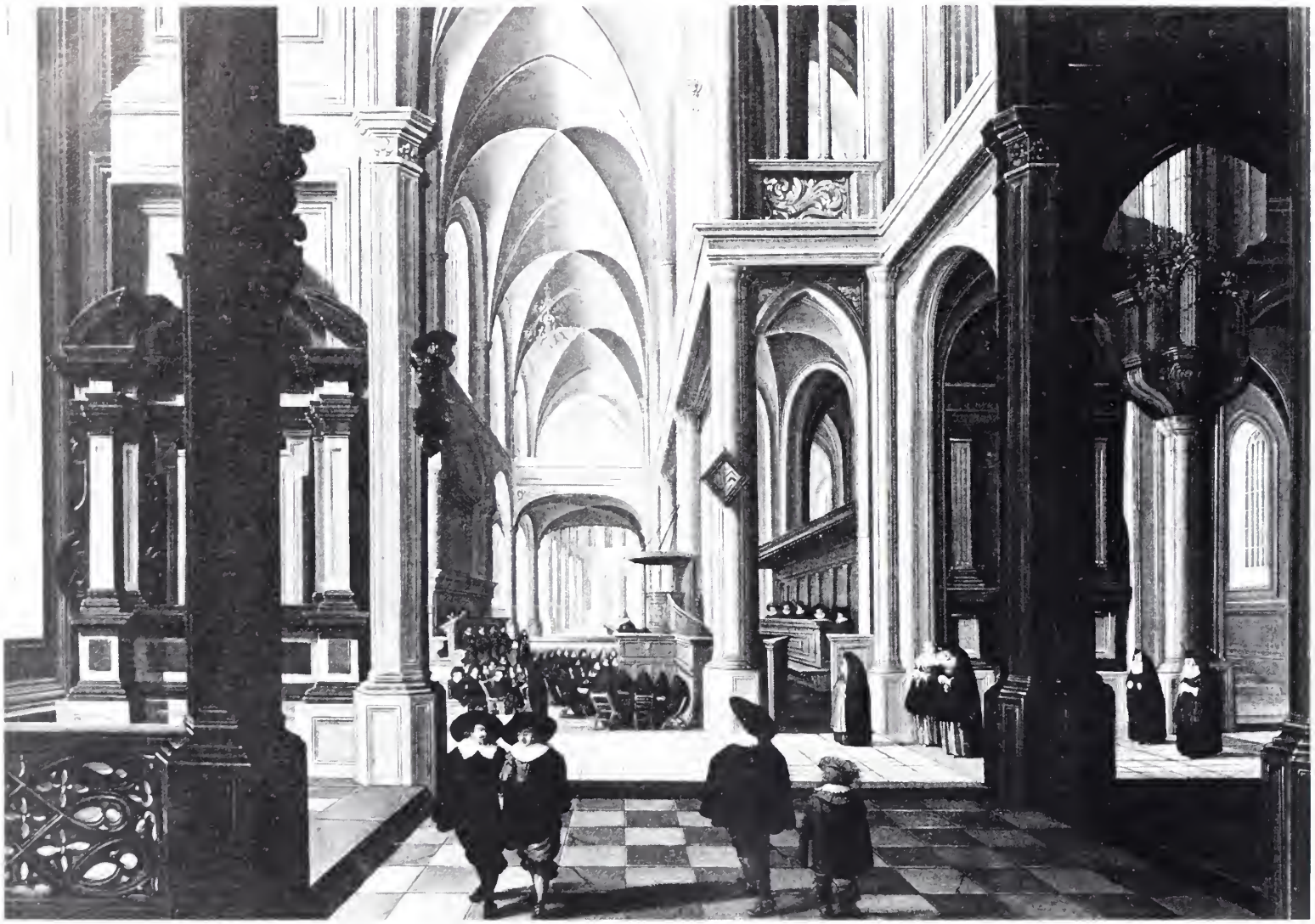

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July 1978 *Volume* 198 *Number* 797

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ABC

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Front cover: GIOVANNI ANTONIO CANAL called CANALETTO
Exterior view of the East Front of Warwick Castle, 0.73 × 1.22 cm

The August issue of *The Connoisseur* will contain articles on a Liverpool Herculaneum dinner service, the West Pans Pottery, a Thomas Tott posset pot, early antiquarianism in Heraldry, English furniture in the early twentieth century, early book designs by Charles Ricketts and the painter Adrian Allinson.

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Two notable anniversaries

This issue marks two notable anniversaries.
Robert Adam was born two hundred and fifty years ago, in 1728,
and the British Antique Dealers' Association
was founded sixty years ago, in 1918.

BADA's Diamond Jubilee is particularly significant for our readers, in that this association, the first of its kind, was formally established in *The Connoisseur*'s offices. This issue is a reaffirmation of our support for the antiques trade in Britain as represented and safeguarded by BADA over the past sixty years, and it sets out some of the problems with which members have to contend in the greatly changed circumstances of the late 1970s.

The major problem vexing all those with an interest in the arts is the future of what has become to be called 'the National Heritage'. Articles in this issue discuss the problems of inheritance, taxation and retention which every historic house owner faces, and which are of paramount interest to dealers. Both owners and dealers are in an ambivalent position; the first have to sell some of their possessions in order to retain a hold on the balance, and are accused of promiscuously throwing away Britain's heritage, while the latter are written down as hypocrites for deploring the break-up of important collections and then profiting by it. It is very important that everyone concerned with the arts and their future in this country should view both owners and the antiques trade more objectively and with greater sympathy. Both tread a narrow path with dignity and courtesy.

BADA's activities are not confined to maintaining standards in the trade, and preserving the relationship of confidence built up over the years between dealer and collector. The Association has set up an Educational Trust to assist in arranging courses in restoration and arts appreciation at West Dean College in Sussex, helping to preserve the two pillars of the trade, the availability of fine objects and of people of cultivated sensibility to buy them. There is every hope, and prospect, that there will be an enlargement of this kind of activity in the coming years. BADA has also set up a remarkable series of exhibitions throughout Britain during this month. Members have come together to provide what amounts to a vast showcase of fine and varied objects, to demonstrate the range, expertise and professionalism of antique dealers in Britain, and make plain that Britain, London above all, is still the centre of the world's art trade.

The Connoisseur wishes [illegible] happy sixtieth birthday!

Robert Adam and his Craftsmen

Geoffrey Beard

Robert Adam was born two hundred and fifty years ago in Scotland on 3 July 1728. It seems appropriate in the anniversary year of birth of so celebrated an architect to take another look at his office organisation, and the composition of the teams of craftsmen who carried out his meticulous instructions.

One of the important factors in Adam's success was the overall control he gave to the integration of movable objects in their setting. The plates in his important folio, 'The Works in Architecture of Robert and James Adam', issued in parts in 1773–9, show the attention given to small items of door furniture, window catches, cornices, and so on. He was seeking to establish a synthesis in which everything, furniture, carpets and fittings, bore the impress of a single directing mind within the compass of the all-embracing precision of the Neo-classical style. The only way he was able to do this was by setting up an efficient organisation and employing skilled draughtsmen such as George Richardson (*c.* 1740–1813).

The work of the offices in London and Edinburgh was organised by the establishment of William Adam and Company in 1764. It remained in being until bankruptcy in 1801, nine years after Robert's death. The architectural practice Robert and James had set up in the 1750s largely occupied their attention, leaving the younger William to manage the Company – named after their father, also called William, who by his death in 1748 had built up an extensive Scottish patronage in work for noblemen and for the Board of Ordnance. The elder brother, John, stayed in Scotland, busy with his own affairs, having granted a power of attorney to James, who seems, when he set his mind to it, to have been responsible for contracts with a wide range of patrons and committees.

The researches of Professor Alistair Rowan,[1] and the further documentation now being calendared at Blair Adam by the National Register of Archives for Scotland show that for an eighteenth-century business William Adam and Company operated on a lavish scale. The biographical notice of Robert that appeared in the *Scots Magazine* of May 1803 said that they had over two thousand men working for them, while David Hume, in a letter of 27 June 1772 to Adam Smith, set the figure at three thousand or more and said 'they must dismiss them' because of difficulties with the great planning scheme of the Adelphi which brought them to the edge of bankruptcy. The Company had a timber business – they supplied the carcase timber for Kenwood for example – brickworks in London and Essex, shares in a firm of builders' suppliers, a stone and paving business, and John had interests in Aberdeen granite quarries that sent their stone to London to pave the streets. The sand business extended itself to ultimate failure and soon the considerable architectural gains and John's own share in the Company were being cut away in propping-up for a time the weaker elements of their enterprise.

From about 1772 the brothers maintained a separate Edinburgh drawing office as well as the London one. They had a clerk of works in charge – at first James Salisbury and then after 1788, John Paterson. They had some three men who visited and surveyed sites, copied designs sent up from the London office in the Adelphi, kept an eye on the increasing number of Scottish commissions, and acted for the brothers at meetings over the development of the 'New Town' in Edinburgh.

The vast number of surviving Adam drawings at Sir John Soane's Museum in Lincoln's Inn Fields – some eight thousand, eight hundred which Soane acquired in 1833 – is an indication that there was a large team of draughtsmen in the London office. However, there is equally little trace of Robert's own abundant energy as the rough and high calibre sketches surviving in the Soane collection testify. The usual practice appears to be [illegible] two sets of drawings were prepared following the architect's characteristic design which notations for all the [illegible] The first set, usually [illegible] the other watercolour [illegible] the client [illegible] survive [illegible]

The [illegible] to be [illegible] further [illegible] figure [illegible] there [illegible] be [illegible] [illegible]

room at his London house, 29 (now 156) Piccadilly: 'Mr Adam has not had time to fix the colours of the border, but thinks that need not stop the estimate from being made. When that is fixt, if the drawing is returned to Mr Adam he will settle the other parts of the colouring'. Several drawings were, however, completely coloured to a high standard, and were of a complexity and richness that allowed no competitors or copyists.

Although it is difficult to arrive at the usual charges for drawings, the very full Croome accounts (1760–1781) allow some points to be made. An elevation and plan of a bridge or an orangery, say, cost fifteen guineas, sections, varying by their complexity from seven to ten guineas, drawings of chairs, chimney pieces and ironwork between one and four guineas. All alterations, requiring revised drawings, and drawings-at-large for the workmen were charged for. While there was a concern to render accounts promptly enough to keep a satisfactory cash flow – and at least annually – many of the Croome accounts span periods of up to three years, with settlement at some point in the fourth.

Lord Coventry in 1764 queried the cost of some of the drawings for Croome, but as a letter of 3 April shows, Adam was adept at countering such complaints:

> *I am extremely sorry your Lordship should have thought of deducting any part of the Money, as almost every person that I have done designs for, upon considering that it is my only branch of Business, and that I have never stated a sixpence for Surveying have generally sent me, a present over and above the Bill itself.*

Adam went on to indicate what sums he had received over the amount of his bill, carefully totalled for him by his clerk, Wallace, how he had spent out on acquiring his knowledge, and he hoped Lord Coventry would not deduct anything from the submitted account. The case was argued firmly and politely and Lord Coventry paid the same day.

Robert Adam's bank account at Drummonds Bank[2] gives the names of several [illegible] craftsmen he employed. On them [illegible] much of his reputation to [illegible], and the list appended to this article represents leading craftsmen in the [illegible] Some idea of the workforce often deployed may be gauged by the [illegible] about one hundred and ten craftsmen at Kedleston in 1760–1765.

1. Culzean Castle, the staircase

2 Harewood House, detail of the Long Gallery ceiling, c. 1768–9.

With the efficient group from the building trades there were the associations with a talented body of cabinet makers, carpet weavers, upholsterers, and other craftsmen of various specialisations. Supplies of items like fire backs and fenders were provided by the Scottish firm Carron Iron Company, which Robert's elder brother John helped to found in 1760. The decorative painters formed a significant group of itinerant foreigners and their activities have been carefully examined in recent years.[6] They were all ready to follow out the colour drawings from the London office and their joint attendance at the early stages of a commission have been well summarised in the comment of Mrs. Montagu in a letter of 20 July 1769 to her friend the Duchess of Portland.

Mr. Adam came at the head of a regiment of soldiers one hour after the time he had promised, the bricklayer talked about the different sorts of cement made in a wall, the stone mason was so eloquent about the coping of the wall, that the carpenter thought the external fitting up of the house not less important than any, the painter who is to cover the ceilings in various colours was unhappy at present fashion.

The [illegible] enables us to give firm [illegible] these craftsmen, and it is a [illegible] to guess at the rest. [illegible] long often demonstrated [illegible] to rise above mere [illegible]. But faced with the new intricacies of Neo-classicism they might well have been found lacking without careful supervision. Mastery of these intricacies needed a fertile mind, long training, and a touch of daring, all of which and more – as his surviving work so eloquently testifies – Robert Adam supplied.[8]

3 Harewood House, detail of a plaster panel in the Antique Style, c. 1767.

Photographs: A. F. Kersting, FRPS.

NOTES

1 Alistair Rowan, three articles on William Adam and Company, the Adam Castle Style and the Ideal Villas in *Journal, Royal Society of Arts*, CXXII, September 1974, pp. 659–710.

2 Geoffrey Beard, 'Robert Adam at Croome Court', *The Connoisseur*, 132, October 1953, pp. 73–76.

3 Croome Estate Office, Worcestershire: full text of letter given in Geoffrey Beard, 'Georgian Craftsmen and their Work', 1966, p. 77.

4 I am indebted to Mr. James Cuthbertson and Mr. James Shaw, successive managers of Drummonds Bank for granting ready access to the bank ledgers on many occasions since 1960.

5 Kedleston Archives, Book 38 and Vouchers. Mr. Leslie Harris is engaged on a full study of Kedleston for future publication. This will do much to document this important house. A foretaste of this new information is provided elsewhere in this issue.

6 Edward Croft Murray, 'Decorative Painting in England', Volume 2, 1970.

7 Mrs. Montagu's letter is printed by R. Houchon, 'Mrs. Montagu, 1720–1800. An Essay', 1906, p. 213.

8 The following six titles will enable a reader to form a good idea of Robert Adam's work and achievements. Arthur T. Bolton, 'The Architecture of Robert Adam', 2 volumes 1922. John Fleming, 'Robert Adam and his Circle in Edinburgh and Rome', 1962. Eileen Harris, 'The Furniture of Robert Adam', 1962. Robert Rowe, 'Adam Silver', 1965. Damie Stillman, 'The Decorative Work of Robert Adam', 1966. Geoffrey Beard, 'The Work of Robert Adam', 1978 (contains a full bibliography).

Select List of Adam's Craftsmen

In compiling this list the basic source has been Adam's bank account, 1764 onwards, at Drummonds Bank, London. To this I have added notes from archival and secondary sources. I am aware that as a first list it has many imperfections, but most of the craftsmen Adam used regularly are noted here. Research continues on the identity of others, and notably at Kedleston by Mr. Leslie Harris, and by several scholars besides myself at Blair Adam, in Edinburgh, and elsewhere.

Cabinet-makers, decorative painters and silversmiths have not been included; reference is drawn to details of their work recorded in recent books.[6-8]

Abbreviations in frequent use

Beard, 1966	Geoffrey Beard, 'Georgian Craftsmen and their Work', London, *Country Life*, 1966.
Beard, 1975	Geoffrey Beard, 'Decorative Plasterwork in Great Britain', London, Phaidon Press, 1975.
Beard, 1978	Geoffrey Beard, 'The Work of Robert Adam'; London, John Bartholomew, 1978.
Bolton, 1922	Arthur Bolton, 'The Architecture of Robert and James Adam', 2 volumes, London, Batsford, 1922.
Colvin	H. M. Colvin, 'A Biographical Dictionary of British Architects, 1600–1840', London, John Murray, second edition, 1978
C.R.O.	County Record Office.
C. Life	*Country Life* weekly periodical.
Fleming, 1962	John Fleming, 'Robert Adam and his Circle in Edinburgh and Rome', London, John Murray, 1962.
Goodison, 1974	Nicholas Goodison, 'Ormolu: The Work of Matthew Boulton', London, Phaidon Press, 1974.
Gunnis	Rupert Gunnis, 'Dictionary of British Sculptors, 1660–1851', London, Odham's Press, 1953.
Harris, 'Furniture'	Eileen Harris, 'The Furniture of Robert Adam', London, Tiranti, 1962.
Harris, 'Chambers'	John Harris, 'Sir William Chambers', London, A. Zwemmer, 1970
Mortimer, 1763	Mortimer's 'Universal Director' (copy: Guildhall Library)
N.L.W.	National Library of Wales
R.A.	Robert Adam.
R.A.B.A.	Robert Adam's Bank Account, 1764–: Drummonds Bank, London.
R.I.B.A.	Royal Institute of British Architects
Stillman, 1966	Damie Stillman, 'The Decorative Work of Robert Adam', London, Tiranti, 1966.
Thieme-Becker	Thieme, Ulrich and Becker, Felix, 'Allgemeines Lexikon der Bildenden Kunstler von der Antike bis zur Gegenwart . . .', 37 volumes 1907–1950. Supplement, 1973–1962 (continues).

ADAIR, John, flourished 1763–1774. Carver
Wardour Street, Soho (Mortimer, 1763)

1763–9 SHUGBOROUGH, Staffordshire
Lit: *C. Life*, 4 March 1954, p. 593

1764 SYON, Middlesex
Criticised for 'ill-executed' mouldings in a letter from first Duke of Northumberland to R.A.
Lit: letter, 4 November 1764, Alnwick Castle MS, Volume 94, ff. 44–45.

ADAIR, William. Carver

1778–9 LONDON, NEW BURLINGTON STREET (Sir John Griffin-Griffin).
Ante-room chimneypiece
Lit: Stillman, 1966, p. 49.

ADAMSON, D. House-painter.

1776 LONDON, 20 ST. JAMES'S SQUARE
Received £415.
Lit: N.L.W. Wynnstay MS. 115, 17–19

ALEXANDER and SHRIMPTON. Brass Founders and Ironmongers.
Wood Street, Cheapside (Mortimer, 1763, p. 37).

1765 MERSHAM-LE-HATCH, Kent
Wrought iron staircases, entrance and stair-hall.
Received £275.
Lit: C. Hussey, 'English Country Houses: Mid-Georgian', p. 100.

ALKEN, Oliver, died 1769. Carver
Noted in R.A.B.A.

1766 LONDON, THE SAVOY, GERMAN LUTHERAN CHAPEL
Lit: Harris, 'Chambers', p. 229, fn 94.

ALKEN, Sefferin, flourished 1741–1782. Carver.
Resident in 1763 at Dulours Court in Golden Square
Worked for R.A., and at Somerset House for Sir William Chambers

1764 Subscribed to R.A.'s book on Diocletian's Palace.

1764 Assisted John Cobb on carving chairs for sixth Earl of Coventry, together with other carving at Croome Court, Worcestershire.

1782 Died in this year.
Lit: R.A.B.A.; Croome Court MSS.
Beard, 1966
Beard, 1978

ANDERSON. Diederich Nicolaus
died 1767. Modelled at Chasc
Worked for Sir William Chambers and James Stuart and for R.A. at Kedleston and Syon. Resident Cavendish Street, St.

1767 SYON, Middlesex
Drawing Room [illegible] Metal enrichments on architrave
Lit: Geo[illegible]

BAC[illegible] died 1[illegible]789
Pl[illegible]
Ba[illegible]
[illegible]

[illegible]

[illegible] square.
[illegible]
[illegible]

[illegible] Baronet [illegible]
[illegible]
[illegible] MS. 11[illegible]
[illegible] 1[illegible]
[illegible]
[illegible] 6 January 1[illegible]

[illegible] Francis and Company, Mason

1[illegible] EDGCUMBE, Derbyshire
Hall: [illegible] and polished columns under supervision of Joseph Pickford, the Derby architect
Received £[illegible]
Lit: Beard, 1966, p. 80.
C. Life, 9 November 1972, p. [illegible]

BIDSON, Thomas. Carpenter

1765–6 KEDLESTON, Derbyshire
Music Room, Organ case
Worked for 71½ days
Lit: Kedleston MSS. Vouchers No. 14

BINT, William, flourished 1767–after 1805. Ironmonger
St. Martin's Lane

1767 NOSTELL PRIORY, Yorkshire
Door furniture
Lit: Goodison, 1974, p. 188, fn 16

1773 LONDON, 20 ST. JAMES'S SQUARE
Lit: N.L.W., Wynnstay MS. 115, 17–1

BIRMINGHAM, Nathaniel, flourished 1763–1766. Herald Painter
It is tempting to associate Birmingham with the craftsman who provided gilt enrichments at Syon House. In 1763 Birmingham is noted in Mortimer's 'London Directory' as
Herald Painter, and improver of a curious art of cutting out Portraits and Coats of Arms in vellum with the point of a pen-knife: several specimens of this, his peculiar talent, may be seen at his house, the corner of Great Queen Street, opposite Long Acre
The metal enrichment on the Red Drawing Room door at Syon (No. 6) could well have been designed by such a skilled artist. One noted as 'Mr. Brimingh[e]ham' and 'Mr. Bermemgham' was paid for the gilt ornament on doors, and for window shutter knobs, etc. He was paid £10 by Mr. Butler, the Duke of Northumberland's agent when arrested in September 1766.
Lit: Mortimer, 1763, p. [illegible]
Beard, 1966, p. 81, citing Alnwick Castle MSS. U 144 and U 146
Beard 1978, col. pl. 10

BLOCKLEY, Thomas, 1705–1789
Locksmith of Birmingham
His son Thomas assisted him

1765–[illegible] CROOME COURT, Worcestershire
Door furniture

1765–[illegible] SHARDELOES, Buckinghamshire
Door furniture

1766 LONDON, 20 ST. JAMES'S SQUARE
Door furniture

[illegible] HAREWOOD HOUSE, Yorkshire
Door furniture. Installed by Jas[illegible] Walls', who attended about 90 days to fit locks, clean and lacquer[illegible] door plates, etc.
Lit: *Aris's Birmingham* [illegible] obituary [illegible], Director, 1[illegible] of the [illegible] Locksmiths in the Kingdom'
Croome Court MSS.
[illegible] Records MSS. Bucks C.R.O.

[illegible] Mauchline 'Harewood House'
[illegible] 107
N.Y.C.C. Wynnstay MS 115, 17 s
[illegible] 4

[illegible] 1739–1808. Architect
[illegible] England in 1767 and worked for
[illegible] is a draughtsman for several
[illegible] Mentioned in R.I.B.A.
[illegible] as an architect in 1784
[illegible] pp. 121, 128

PIGALLE, Jean François, 1734–1806
Sculptor
[illegible] Middlesex
Drawing Room: Relief of the Three Graces
H.R.H. Scottish Record Office, Clerk of
Penicuik MS., No. 4929. Letter from
James Adam to his sister Helen,
March 1762

BROMWICH, Thomas, flourished 1740–1787
Wall paper merchant and hanger
Resident at Golden Lion, Ludgate Hill, London
Bromwich's name is that most often
encountered as supplying and hanging
wallpaper to the order of many architects
and patrons. In 1763 he was appointed
Paper Hanging Maker to the Royal
Wardrobe
Lit. E. A. Entwistle, *The Connoisseur*,
October 1952; Beard, 1966, p. 174;
Mortimer 1763, p. 54 as 'Bromwich
and Leigh'

BROWN, John 'Calder
[illegible] HAREWOOD HOUSE, Yorkshire
Window shutter ornaments and handles
Possibly the carver of the organ case at
KEDLESTON, Derbyshire, 1766
Lit. Kedleston MS. Vouchers No. 14;
Mary Mauchline, 'Harewood House',
1974, p. 93

BRUNIAS, Agostino, Draughtsman
Employed by R. A. in Italy and encouraged
[illegible] come to England. There archive
painting by him in distemper at Kedleston
Lit. Fleming 1962, p. 360; Stillman
1966, p. 54; *Connoisseur*, 26 January 1978

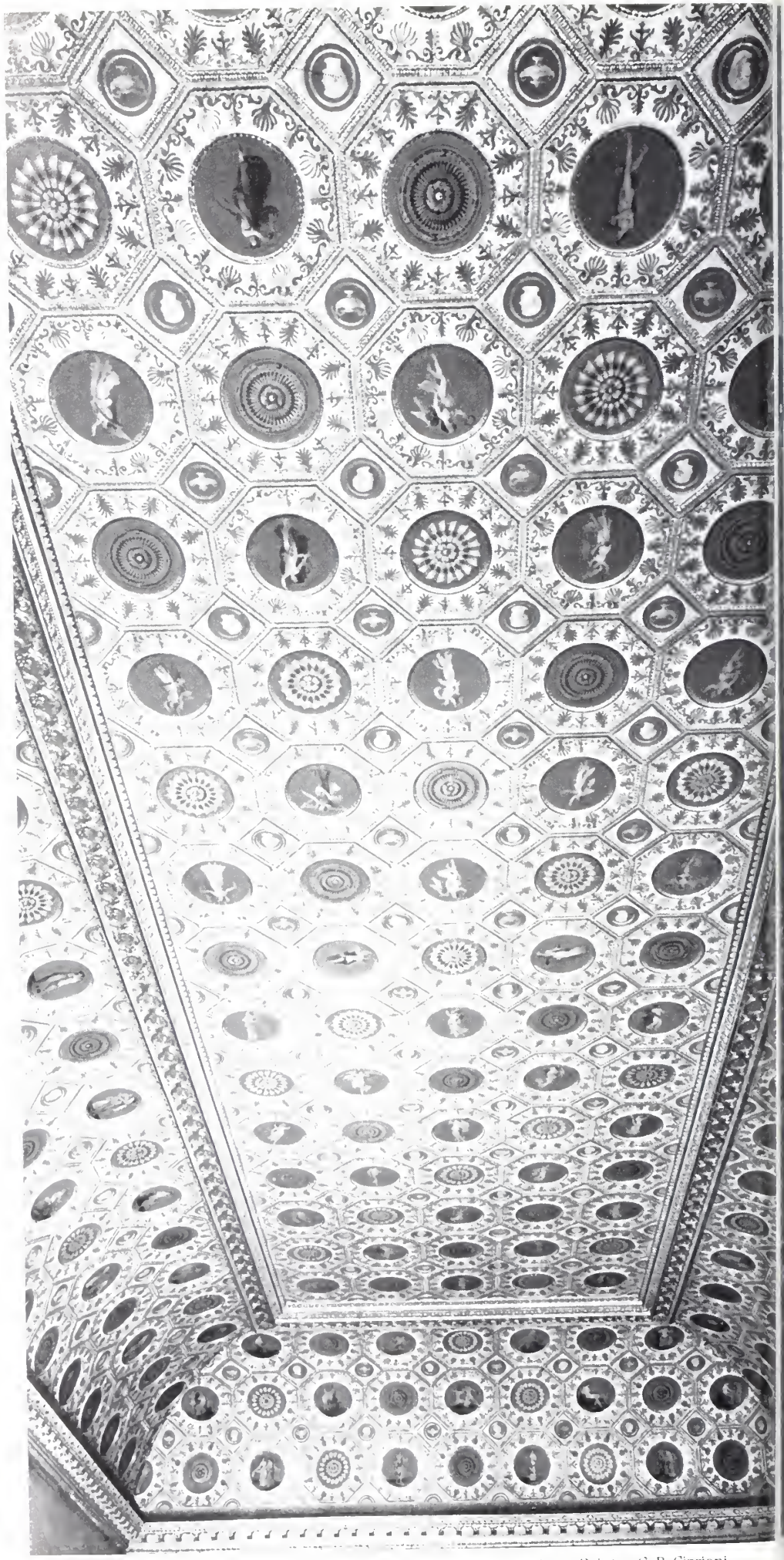
BUCK and SWAN, Mercers
[illegible] LONDON, LANSDOWNE HOUSE
Provided furniture upholstery silk
[illegible] Lord Shelburne's house
Lit. Beaton, p. 8

BURTON, John, Bricklayer, Mason
[illegible] Haywood, Wall fame, MAC OLLUM and
[illegible] QUEEN'S Wing
Lit. Beaton, pp. 219–21

[illegible] ROSS, William, Carver
[illegible] Ayrshire
[illegible] Scottish Record Office, Alisa M. Mrs
[illegible] cited by Stillman 1966, p. 56

[illegible], James, Engraver
[illegible] Stuart
[illegible] the Supper Room erected
[illegible] frontispiece given by the
[illegible]

[illegible]
[illegible]
[illegible]
[illegible]
[illegible] Adams



4 Syon House, ceiling of the Red Drawing Room, c. 1764–5. Painter: G. B. Cipriani.

CARRON IRON COMPANY, Scotland
In 1760 Samuel Garbett, John Roebuck and William Cadell set up the Carron Iron Company near Falkirk in Stirlingshire. John Adam invested money in the company which was set up as a chartered company with £150,000 capital in 600 shares. Thomas Pennant visited the works in 1769 ('Tour in Scotland in 1769': 1790) and noted them as 'the greatest of the kind in *Europe* . . . Above twelve hundred men are employed. Cannon and all kinds of castings produced'.
Firebacks and grates, stoves, etc., were fashioned in Neo-classical form to R.A.'s designs. They tried to interest Catherine the Great in buying guns, and it has been suggested (by Dr. A. A. Tait) that R.A.'s design of such decorative niceties as harpsichords (Soane Museum drawing, Volume 25, Number 9; Beard 1978, pl. 162) for the Empress, were intended to interest her in commissioning work which could be made at the Carron Works.
Lit: Bolton II, pp. 196, 200; Blair Adam MSS; R. H. Campbell, 'Carron Company', Edinburgh, 1961.

CARTER, Benjamin, died 1766. Sculptor.
Brother of Thomas Carter, Senior (*q.v.*)
1764 BOWOOD, Wiltshire.
Provided four chimneypieces.
Received £750.
Subscribed to R.A.'s book on Diocletian's Palace.
Lit: Bolton I, p. 214; Gunnis, p. 84; Stillman 1966, p. 47.

CARTER, Thomas, Senior, ?–1795. Sculptor.
First employer of the eminent French sculptor Roubiliac. He and his son, also Thomas, supplied many chimneypieces in Adam houses – at Shardeloes, Bowood and Lansdowne House for example. In 1759, together with his assistant John Eckstein, he sculpted the monument to the memory of Lieutenant Colonel Roger Townshend (Westminster Abbey), designed by R.A.
Lit: Bolton I, p. 213; II, p. 9; Gunnis, p. 84.

CERACCHI, Guiseppe, *c.* 1751–1801 Sculptor.
An Italian who came to England in 1773. Exhibitor at the Royal Academy, 1776–9. Involved in a plot in France against Napoleon and executed.
Provided *bas-reliefs*, and worked also for Chambers at Somerset House (received £203.3.0).
Lit: Bolton II, p. 339; Gunnis, p. 89; J. T. Smith, 'Nollekens and his Times', II, p. 56; R.I.B.A., MS., Somerset House accounts.

CHAMBERS, John. Mason.
1762–5 KEDLESTON, Derbyshire.
Miscellaneous work.
Lit: Kedleston MS., Accts. 3R.

CHAPMAN, William. Plumber.
St. Martin's Lane (Mortimer 1763, p. 58).
Mentioned in R.A.B.A.
1767 LONDON, HANOVER SQUARE.
(Lord Le Despencer).
Lit: R.I.B.A., MS., Box 14, cited by Stillman, 1966, p. 56.
1770 KEDLESTON, Derbyshire. Did the leadwork, and used over 55 tons on the Dome (£245.2s.6d).
Received in all £1384.4s.6d
Lit: Kedleston MS. Accts. 3R

1772 LONDON, 20 ST. JAMES'S SQUARE
Lit: S.I.W., Wyndstay MS., 115.17–25
Worked also for Chambers at 45 Berkeley Square, London
Lit: Harris, 'Chambers', p. 216, No. 58

CHEERE, Sir Henry, 1703–1781 *and* John, 1709–1787. Sculptors.
Among the most successful of eighteenth-century sculptors and providers of many chimneypieces and statues to R.A.'s patrons. Sir Henry Cheere (knighted 1760, baronet 1766) and his younger brother, John, had yards at Hyde Park Corner.
Lit: Gunnis, 'Temple Newsam House, Leeds, exhibition catalogue 'The Man at Hyde Park Corner: Sculpture by John Cheere', May–June 1974, especially Nos. 27–28 and Appendix

CLARK, Richard. Carpenter
1765–6 KEDLESTON, Derbyshire.
Worked for 21½ days (at 18d. a day) on the Music Room Organ case.
Lit: Kedleston MS., Accts. 3R, No. 14

CLAY, Henry. *Papier-mâché* manufacturer of Birmingham. Achieved notice when his manufactory was visited by Dr. Johnson
c. 1765 KEDLESTON, Derbyshire.
Hall. Doors faced with *papier-mâché* panels.
Lit: C. Hussey, 'English Country Houses: Mid-Georgian', p. 77.

CLAYTON, Thomas, Junior.
?1743–?1793. Plasterer.
Worked at the Register House in Edinburgh, 1785–1791 (charged at 1s. a yard), and seemingly at Inveraray Castle and Mellerstain. Was the son of Thomas Clayton Senior, flourished 1710–1760, who worked in accomplished Rococo style for both William Adam (died 1748) and R.A.
Lit: Bolton II, pp. 230, 232; Beard, 1975, p. 210.

COBBETT, William. Glazier
Mentioned in R.A.'s B.A.
Possibly connected with Richard and John Cobbett, glaziers, who worked for Chambers at Somerset House and Buckingham House. An R. Cobbett also worked as a glazier in 1742 at Henry Pelham's house in Arlington Street
Lit: Beard, 1966, p. 186; Harris, 'Chambers', pp. 218, 231

1770 KEDLESTON, Derbyshire
Glazing with Joseph Taylor
Received £477.10s.11d
Lit: Beard, 1966, p. 79

COLE, Thomas. Bricklayer, Builder
1762–5 MERSHAM-LE-HATCH[illegible]
Plate in house [illegible] as builder
Lit: Bolton [illegible] vol. I, p. 17

COLLINS, [illegible] Joiner
1774 [illegible] SQUARE
Provided [illegible] carved [illegible] the [illegible]
Lit: [illegible]

[illegible] Henry Cheere (*q.v.*). He was [illegible] preceding [illegible] father [illegible] for R.A. and other [illegible]
Lit: [illegible] Beard, 1978, p. 214

[illegible] Stuccoist. Plasterer
[illegible] Berwick
[illegible] an Adam drawing. Soane Museum, Volume [illegible], Number 11
A Mr. [illegible] worked as a plasterer for Sir William Chambers at Sir Lawrence Dundas's house in St. Andrew Square, Edinburgh, and at Somerset House, London
Lit: Bolton II, p. 359; Beard, 1975, p. 212

CRESSWELL, Joseph. Merchant
17[illegible] LONDON, 20 ST. JAMES'S SQUARE
Provided candlesticks and glass cases
Received £168.8s
Lit: 'Survey of London', XXIX, 1960, p. 165 In

CROUCHER, John. Trade unknown
1778 LONDON, 20 PORTMAN SQUARE
Received £257.4s.0d for unspecified work.
Lit: M. D. Whinney, 'Home House', 1969, p. 20

CUNEGO, Domenico, *c.* 1727–1794 Engraver
Worked on many engravings for James and Robert Adam.
Lit: Fleming, 1962, pp. 371, 373

DAVIS, Thomas, Gilder
1765 SYON, Long Gallery
Gilded by Davis at 2s. 6d. per sq. ft.
Lit: Alnwick Castle MS., I.I.46, 16 July 1765.

DAWSON and COMPANY, George
Wool Drapers, Strand.
Mentioned in R.A.'s B.A., 1766, £320
Lit: Baldwin's 'London Directory', 1768, p. 111

DAYON, John. Ironmonger.
1766 SYON, Middlesex
'Locks, Latches and Bolts for the Doors at Syon House' £20
Lit: Alnwick Castle MS., I.I.41, 30 December 1766

DENSTON, James. Mason.
With Abraham Denston (who probably did the plasterwork to Adam's design at the Assembly Rooms in Derby, 1774–5), the various members of this family worked at Kedleston.
James erected the Bridge in 1770
Lit: Information from Mr. Edward Saunders; Beard, 1966, pp. 79–80.

DEVALL, John, Senior, 1701–1774. Junior, 1728–1794. Masons
Both members of the family, talented masons, and statuaries worked at Nostell Priory in 1767. They were both Masters of the Masons' Company (1760 and 1784 respectively) and worked on many occasions for R.A. 20 St. James's Square and Chambers, Somerset House.
Lit: Gunnis; Colvin; Bolton II p. 102; *Life* 20 June–August 15, 22 1947; S.I.W., Wyndstay MS., 115.17–22, 24–26.

B. Newby Hall, detail of the library ceiling, *c.* 1770. Painter: Zucchi.

C. Nostell Priory, the Library.

Left.

A. Syon House, a corner in the Long Gallery, *c.* 1763–8.

[illegible] Laurent Benoit, 1731–1812
Draughtsman. He worked with R.A. in Italy on the revision of Desgodetz's book on the antiquities of Rome (1682), assisted by Agostino Brunias (*q.v.*)
Lit: Fleming, 1962, pp. 216, 255, 359–60
Stillman, 1966, p. 54.

GIBSON, Mr. Carpenter
Presumably Richard Dixon of St. George's, Hanover Square, who was in partnership for a time with John Phillips (*q.v.*)
1776 KENWOOD, Middlesex
Lit: Bolton I, p. 316, 'Survey of London', XXIX, 1960, p. 328

GAMBLE, Mr. Carver and Gilder.
1770 KEDLESTON, Derbyshire.
Received £6.16s. for 'gilding the Organ case'
Lit: Kedleston MS., 3R; *'The Connoisseur* Yearbook', 1958, p. 26.

GASCOIGNE, Edward. Brazier
Mentioned in R.A.B.A.
1772–4 LONDON, 20 ST. JAMES'S SQUARE
Lit: N.L.W., Wynnstay MS., 115.17.4.

GILBERT, John. Carver
Upholder to George III. Lived in Great Queen Street, London, and in 1763 at Mount Street, Grosvenor Square
Mentioned in R.A.B.A., 1764, and Mortimer 1763, p. 11.
1767 CROOME COURT, Worcestershire.
1767–9 MERSHAM-LE-HATCH, Kent
1768 LONDON, LANSDOWNE HOUSE
Lit: Bolton II, p. 344
Probably provided the bookcases in the Library at Osterley Park

GRAVENOR, James, flourished 1760–1770. Carver
1766 KEDLESTON, Derbyshire.
Did both stone-carving, and wood-carving on the organ case, the Drawing-room 'glass frames', mirrors, etc.
Lit: Gunnis, p. 178.
Kedleston MS., Accts. 3R
Connoisseur, 2, 9, February 1978
Mr. Leslie Harris is to publish an article on Gravenor's activities in due course.

GRAY, Edward. Bricklayer
Mentioned in R.A.B.A.
Seems to have acted as principal bricklayer to R.A., and to Sir William Chambers at Somerset House (1776–1795). Received £39.19s.9d. 9s.0d)
1772–4 LONDON, 20 ST. JAMES'S SQUARE
Received £3310.17s.1d
Lit: N.L.W., Wynnstay MS., 115.17.3

GREEN, D. trade unknown
[illegible] LONDON, 20 PORTMAN SQUARE
Received £147 for unspecified work
Lit: M.D. Whinney, 'Home House', 1969, p. 20

HALL, Joseph, flourished 1745–1763
Mason, Carver. Lived at Derby
[illegible] KEDLESTON, Derbyshire
[illegible] received £6596 for mason's work and [illegible] the main construction of the [illegible] received £993.12s.5d. for the [illegible] the Hall fluted ten years later [illegible] Hall (*q.v.*)
[illegible] framing of mahogany doors.
[illegible] Accts. 3R
[illegible] 185

HATCHETT and PAYNE. Linen Drapers.
Mentioned in R.A.B.A. 1772, f. 320.
Lit: Kent's London Directory, 1771 as at 'King Street, Covent Garden'.

HENDERSON, David. Mason.
Lived in Edinburgh.
1773 EDINBURGH, GENERAL REGISTER HOUSE.
Appointed as Mason with John Wilson.
Lit: Bolton II, p. 226.
A Patrick Henderson has been noted as a stone-carver.
Lit: Stillman, 1966, p. 47.

HINCHCLIFF, John, ?–1796. Sculptor.
Master of the Masons' Company, 1790.
Worked for R.A. at 20 St. James's Square, where he provided chimneypieces to the value of £360.10s. In 1768 he exhibited at the Society of Artists 'a specimen of a new manner of ornamenting chimneypieces, tables, etc., with scagliola inlaid with marble', which found favour with many of R.A's patrons.
Lit: Gunnis, p. 202.
N.L.W., Wynnstay MS., 115.17.12.

HINDSLEY, John.
Servant to R.A. Mentioned in the architect's will.
Lit: Bolton II, p. 321.

HOBCRAFT, John, flourished 1730–1780.
Carpenter. Builder.
Titchfield Street, near Oxford Market
(Mortimer 1763, p. 16).
1764 CROOME COURT, Worcestershire.
Provided panelling in various rooms.
Lit: J. Parker, 'The Croome Court Tapestry Room' in 'Decorative Art from the Samuel H. Kress Collection', 1964, p. 31. Worked also at Coventry House, 29 Piccadilly for the same patron (Sixth Earl of Coventry).
1764 Subscribed to R.A.'s book on Diocletian's Palace.
Lit: Colvin, p. 422;
Stillman, 1966, p. 49.

HOPKINS, William and Company.
Ironmonger.
1772–4 LONDON, 20 ST. JAMES'S SQUARE.
Provided iron and steel grates and various copper items.
Received £70.19s.6d. as part of an overall bill of £270.10s.2d.
Lit: N.L.W., Wynnstay MS., 115.17.13.

INGLIS, Robert. Mason.
1785 EDINBURGH, GENERAL REGISTER HOUSE.
Some mason's work; remainder by Patrick Henderson and John Wilson.

JACKSON, George, 1756–1840. Plasterer.
Jackson made reverse moulds in box-wood and pressed out plaster composition ornament for many of R.A.'s commissions. This laid the foundation in 1780 of the present firm of G. Jackson and Sons, whose collection of 'Adam moulds' is unrivalled.
Lit: Beard, 1975, p. 225.

JACKSON, John. Mason(?).
Mentioned in R.A.B.A. (1770, f. 320).
1770 NOSTELL PRIORY, Yorkshire.
Finished inside marble surround to the State Dressing Room chimneypiece.
A John Jackson, Sawyer, worked at Kenwood, 1768–9 (Bolton II, p. 347).

JAMIESON, William. Bricklayer.
1785 EDINBURGH, GENERAL REGISTER HOUSE.
Provided groined arches.
Lit: Bolton II, p. 230.

JELFE, William (died 1771). Mason.
Nephew of the competent master mason Andrews Jelfe (died 1759).
William Jelfe is mentioned in R.A.B.A.
He also worked for Sir William Chambers at Kew.
Lit: Harris, 'Chambers', p. 214.
Colvin, pp. 456–457.

JENKIN, Mr. Locksmith.
1767 SYON HOUSE. Provided locks.
See also DAYON (John).
Lit: Alnwick Castle, MS., I.I.44.
27 September 1767

JOHNSON, Joseph. Sawyer.
1767 KENWOOD, Middlesex.
1775 Worked under a carpenter named Dixon.
Lit: Bolton I, p. 316.

JOHNSON, William. Carpenter.
1765–6 KEDLESTON, Derbyshire.
Worked on the organ case (158 days): carved mouldings, pedestals, altered picture-frames, bookcases, etc.
Lit: Kedleston MS., Accts. 3R. No. 12.

JONES, Robert. Brass-founder (?).
1777 LONDON, 20 ST. JAMES'S SQUARE.
Provided tacks and pins, hinges and various fittings for Lady Williams-Wynn's Bird Cage (13s.).
Lit: N.L.W., Wynnstay MS., 115.7.

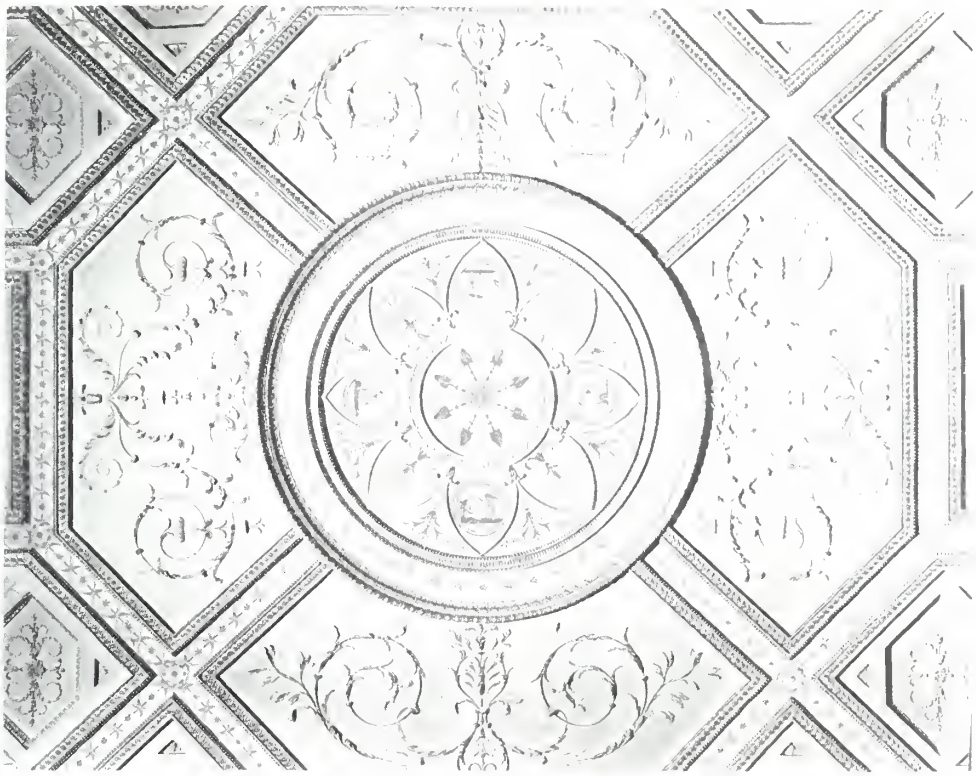
KING, Thomas and William, with PADGET, Joseph
'Mercers to His Majesty' of King Street, Covent Garden, London.
1776–7 LONDON, 20 ST. JAMES'S SQUARE.
Provided 141½ yds. of striped furniture satin (£45.19s.9d.) and 1000 yards of Pea Green Damask 'to hang the Principal Rooms – Curtains, Cushions, etc.'.
Lit: N.L.W., Wynnstay MS., 115.7.

KINMAN (Kinsman), William, and Company. Brass-founders.
Mentioned in R.A.B.A.
c. 1774 LONDON, 20 ST. JAMES'S SQUARE.
Provided '3 Balconies, the Copper Railings of the Best Stair Case and sundry other work in the brass and cast iron way'. Kinman also worked at Kedleston, where his two men fixed the skylight (Received £268.19s.0d.).
Lit: Beard, 1966, pp. 40, 69, 80, 83.
N.L.W., Wynnstay MS., 115.17.8.

LEVETT and Company. Merchants.
Mentioned in R.A.B.A. 10 King's Arms Yard, Coleman Street.
Lit: Baldwin's London Directory, 1768, p. 136.

LLOYD, James. Glazier.
1777 LONDON, 20 ST. JAMES'S SQUARE.
Lit: N.L.W., Wynnstay MS., 115.17.7;
115.17.20.

LOCATELLI, John Baptiste, *c.* 1735–1805. Sculptor.
Of Verona. Came to London in the mid-1770s and was there until *c.* 1796. Some of his pieces were designed for R.A. for the embellishment of chimney-pieces, and he



5. Syon House, detail of the Long Gallery ceiling, *c.* 1765. Plasterer: Joseph Rose

6. Syon House, Isleworth, a door in the Red Drawing Room.

[illegible] Mr. Cook's [illegible]
[illegible] plate 103
[illegible] p. 230
[illegible] 3, 19

[illegible] [illegible] p. 38, Fig. 16
[illegible] [illegible] p. 106, Fig. 2
[illegible] [illegible] plate 103
[illegible] In [illegible] same MS. coll.
Lit.: Thieme-Becker, Bolton II, p. 38

MI[illegible] John Calvert
[illegible] Middlesex
Carv[illegible] work in Library and certain other rooms
Lit.: Bolton II, p. 348
Stillman, 1966, p. 48

MONEYPENNY, George, Carver
1776 KEDLESTON, Derbyshire
Saloon Door, North Door, Side Door to Hall
Frames to paintings in Hall. Received £230 7s. 10d., October 1776
Lit.: Kedleston MS., Accts. 38

MOORE, John, — 1809, Carver (Stone)
1763–4 AUDLEY END, Essex
Chimneypieces
Lit.: Stillman, 1966, p. 56, fn. 102

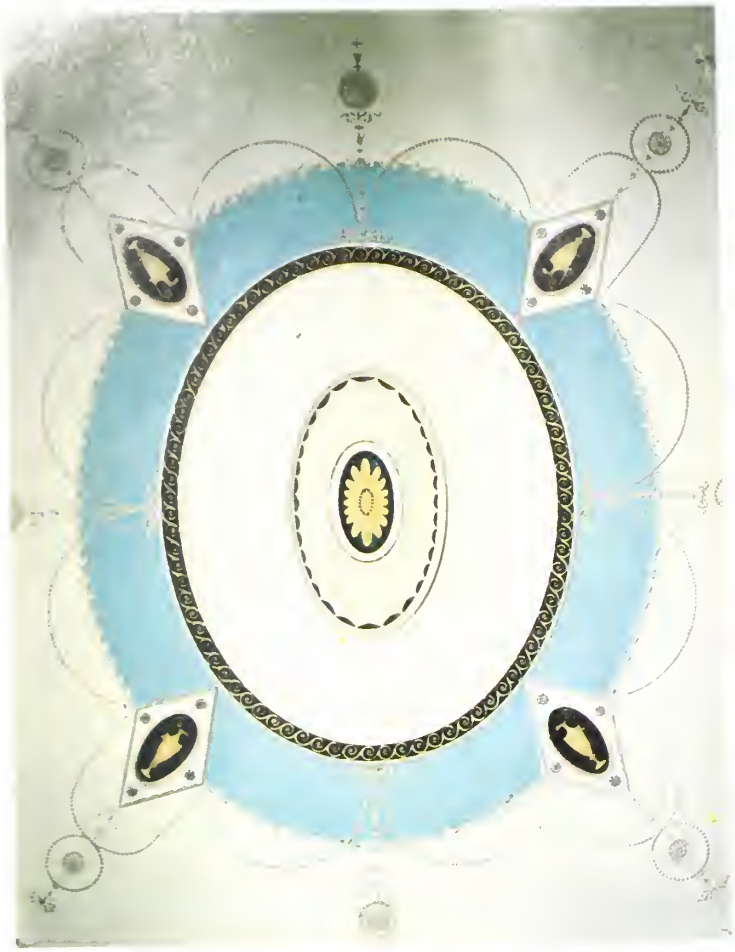
MOORE, Thomas, *c.* 1700–1788
Carpet Maker
Moore came to notice with the premiums he and Thomas Whitty (*q.v.*) won for excellence in carpet-making in 1757. His signed carpets are rare (Syon, signed and dated "1760") but many of R.A.'s patrons owned them. It has been recently established that those emanating from his Moorfields workshops have "the threads of the selvedge and the two warp threads on which every tenth knot is made distinguished by being of white wool plied with brown"
Lit.: Beard, 1966, pp. 81, 83, 179; Wendy Hefford, "Thomas Moore of Moorfields", *Burlington Magazine*, December 1977, pp. 840–848

MORRIS, Thomas, Engraver
1775 Exhibited at the Society of Artists, and worked for R.A. on "The Works in Architecture", issued in parts, 1773

NELSON, Saffron, Carver, Gilder
Lived in Golden Square, London
Mentioned in R.A. V.B.A.
1775 LONDON, 20 PORTMAN SQUARE
Lit.: M. D. Whinney, "Home House", 1969, pp. 19–20

NORMAN, Samuel, flourished *c.* 1732–1780, Cabinet maker
Mentioned in R.A. V.B.A. (1764)
As well as extensive activities for many patrons, especially Sir Lawrence Dundas, Norman also acted as a gilder, e.g., for R.A. at Moor Park. He went bankrupt in 1767
Lit.: P. A. Kirkham, "Samuel Norman: a study of an eighteenth century Craftsman", *Burlington Magazine*, August 1969, pp. 501–503
Bolton II, p. 346

NORRIS, Richard, Co[illegible]smith, Brazier
Lived at 105 Jermyn Str[illegible], London
1775 LONDON, 20 PORTMAN SQUARE
Lit.: M. D. Whinney, "Home House", 1969, p. 19

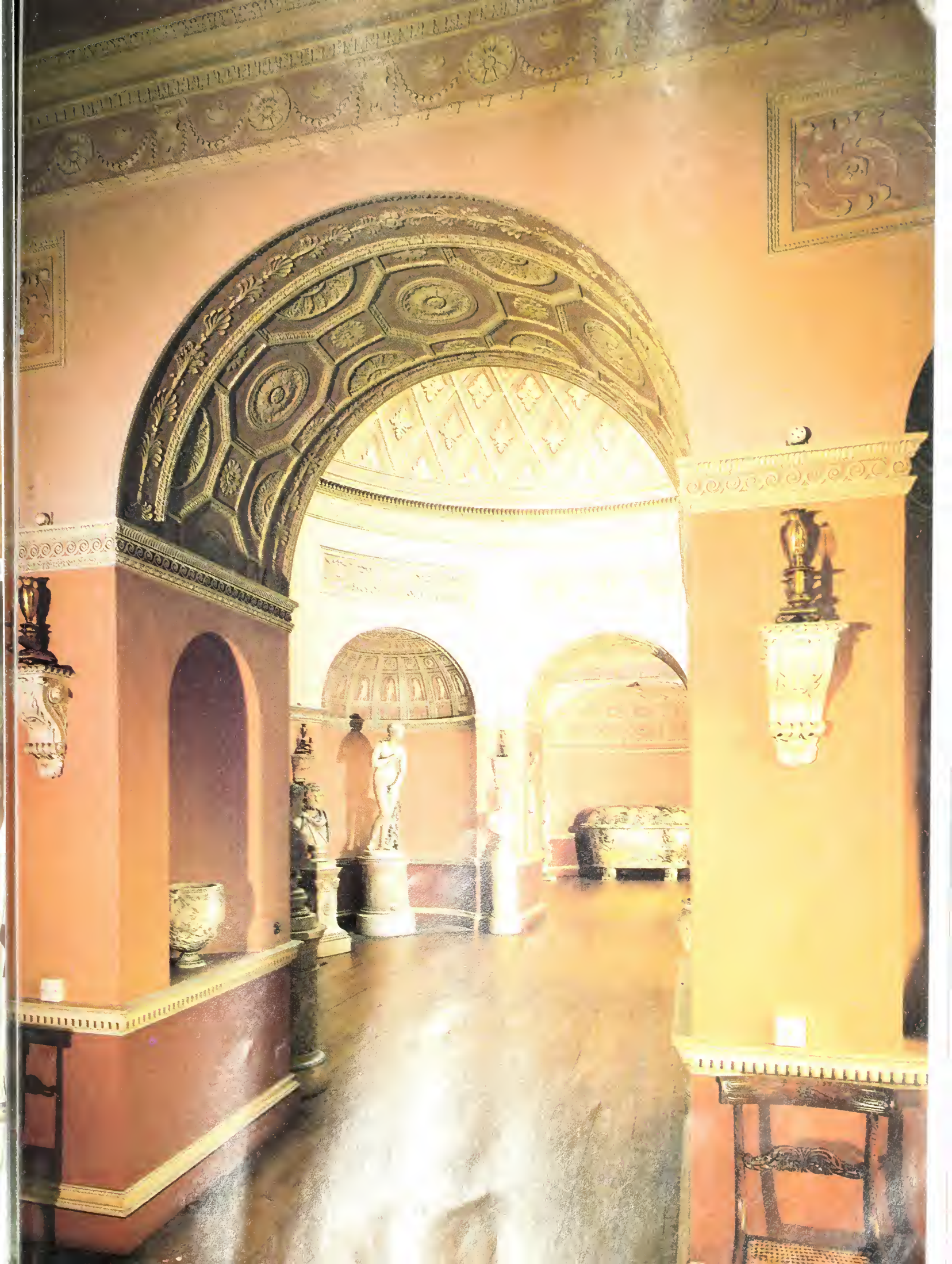


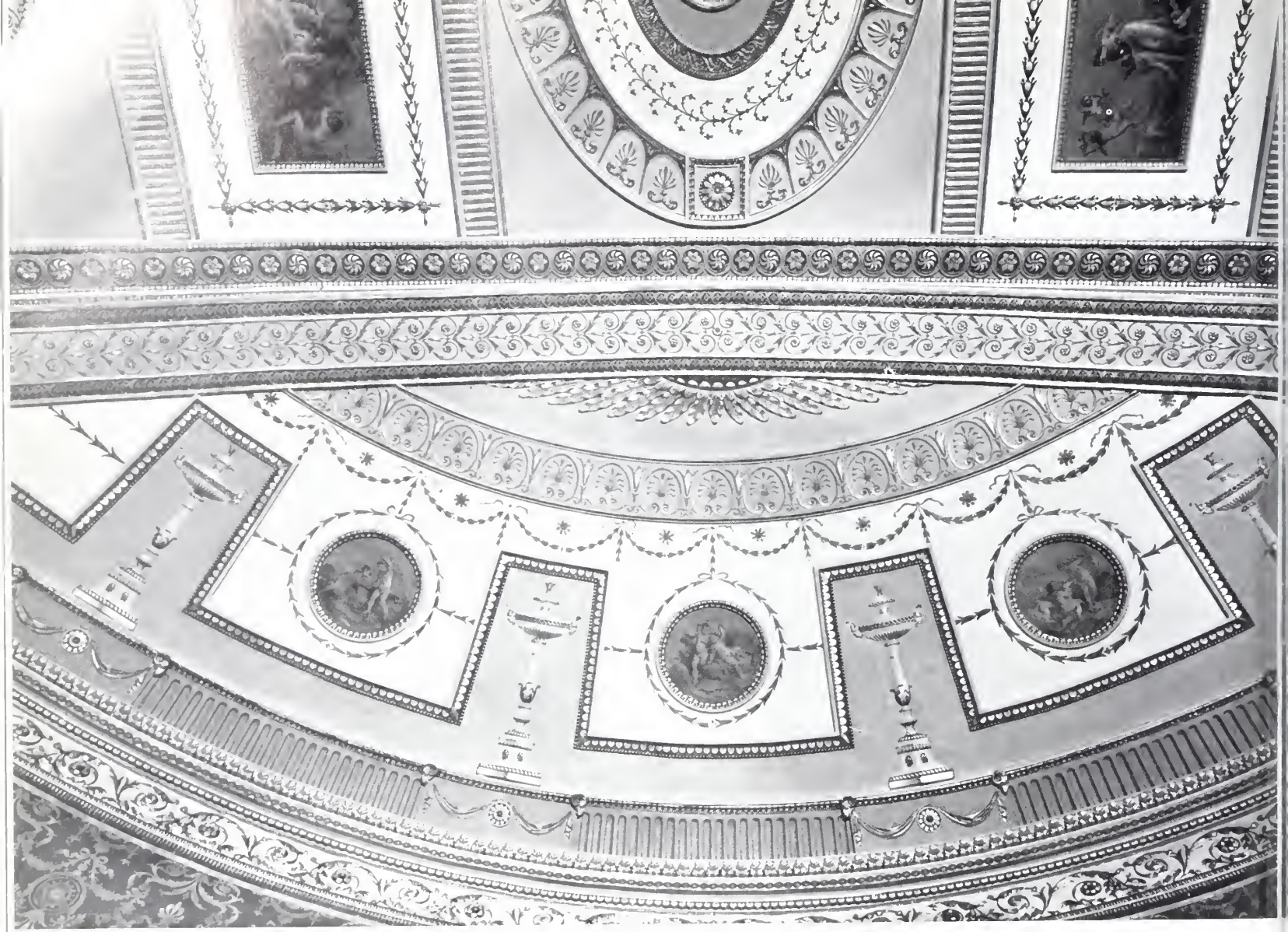
D. Mellerstain, the ceiling of the Corner Dressing Room, *c.* 1775.

E. Harewood House, the entrance hall

F. Osterley, the library, *c.* 1770–1

Right.
G. Newby Hall, the Sculpture Gallery, 1767/72.





20 St James's Square, SW1, the second drawing room, 1772–4, detail of the ceiling.

PALMER, James
Smith Brassfounder to George III
Vere Street, Piccadilly
Worked for both R.A. and Sir William Chambers
1766 CORSHAM COURT, Wiltshire
Provided gilt metal door furniture
Received £65. The house was designed by Capability Brown but Palmer worked also for R.A. He provided some steel razors for a Chippendale dressing table at Nostell, which are stamped 'PALMER CAST'
Lit: C. Hussey, 'English Country Houses, Early Georgian', 1955, p. 233; Harris, 'Chambers', pp. 78, 175, 216, 218; Info. from Christopher [illegible] noted in his forthcoming 'Drawings of Chippendale', Volume I; [illegible] Owen's London Directory, 1[illegible]

[illegible], Benedict, 1746–1839

[illegible] about 1[illegible] and stayed [illegible] Mentioned frequently [illegible] and many views which [illegible] The Works in [illegible] James Adam

PERFETTI, Joseph, Carver Gilder.
1771 Provided a pair of side tables and pier glasses for John Parker of Saltram to an Adam design.
Lit: Harris, 'Furniture', p. 69

1775 LONDON, LANSDOWNE HOUSE.
Gilding, painting, carving
Received £145.12s.10d.
Lit: Bolton II, p. 12

PHILIPSON, Thomas, Carver Gilder
Lived at 28 Great Castle Street, Oxford Street, London
1775 LONDON, 20 PORTMAN SQUARE
Received £100
Lit: M. D. Whinney, 'Home House', 1969, p. 19

PHILLIPS, John, Carpenter
Brook Street, Grosvenor Square
In partnership with George Shakespear
Acted as surveyor on behalf of the Society of Arts during the building of their Adelphi premises by the Adam brothers.
Lit: Bolton II, pp. 42–43; 'Survey of London', XXIX, 1960, p. 328; Mortimer, 1763, p. 47.

PITSALA, Francis, ?–1769. Painter.
Mentioned in R.A.B.A. (1768, I. 320).
1770 LONDON, LANSDOWNE HOUSE.
Mrs. Sarah Pitsala received £260.5s. as balance of a bill for paintings done by her late husband.
Lit: Horace Walpole, 'Anecdotes of Painters', IV, Addenda.

PRATT, John, and Company, Slaters.
Brook Street, Hanover Square.
Mentioned in R.A.B.A. (1768, I. 358).
1760–5 KEDLESTON, Derbyshire.
Received £344.18s.5¾d.
Lit: Kedleston MS., Accts. 3R.
1772–4 LONDON, 20 ST. JAMES'S SQUARE.
Lit: N.L.W., Wynnstay MS., 115/17–2.

RICHARDSON, George.
c. 1740/4–*c.* 1813. Draughtsman.
In the Preface to his 'Book of Ceilings . . .' (1774) Richardson stated he had been 'for 18 years draughtsman and designer to those eminent Masters Messrs. Adam of the Adelphi'. He was still described as 'apprentice' in 1759. Despite the fact that his book was dedicated to Lord Scarsdale and that the Kedleston Hall ceiling (1759) is illustrated, the work was executed by a plasterer also named George Richardson who should not, I think, be confused with Adam's draughtsman (as stated by me in 1966) as he would only be in his teens at that time.

Lit: Colvin, p. 687; Beard, 1966
Beard 1978.

RICHTER and BARTOLI
Scagliola workers.
Sir William Chambers wrote to William Key, 13 October 1773, to say that 'Messrs Ritter Bartoli, Newport Street, near Newport Market, London, imitate almost any sort of marble'. John Richter took out a patent (1770, No. 978) for 'my invention of "an Art or Method of inlaying Scagliola or Plaister in and upon Marble and Metals to imitate flowers, trees, fruits, birds . . . and all sorts of ornaments"'. He was then living at Berwick-upon-Tweed.
Lit: Stillman, 1966, p. 50; Beard, 1966, p. 93; C. *Life*, 10 October 1957, pp. 718–721.

ROOKER, Edward. Engraver.
Queen's Court, Great Queen Street.
Worked for R.A., and for many other architects, including the plates (with Fourdrinier) for Sir William Chambers' 'Treatise on Civil Architecture'. Exhibited at the Society of Artists and also engraved one plate for Chippendale's 'Director'.
Lit: Mortimer, 1763, p. 24 'History, Landscape and Architectural Engraver'; Harris, 'Chambers'; Information from Christopher Gilbert.

ROSE, Joseph and Company. Plasterers.
Worked at almost every Adam commission, and for Sir William Chambers and James Wyatt. Joseph Rose, Senior, c. 1723–1780, worked for James Paine, but the credit for supervising Neo-classical work must go to his nephew, Joseph, Junior, 1745–1799.
Lit: Beard, 1978 (full list of works).

ROSS, Charles. Joiner.
Mentioned in R.A.B.A. A leading joiner. Ross worked for several architects besides R.A. He worked for the Earl of Strafford in London and at Wentworth Castle, Yorks., from 1748.
Lit: Colvin, p. 706; 'Survey of London', XXIX, 1960, p. 101.

SAINT, Gideon. Carver.
Mentioned in R.A.B.A., 1 April 1768.
Lit: M. Heckscher, 'Gideon Saint: An 18th. Century Carver and his Scrapbook'. Metropolitan Museum, New York. *Bulletin*, February 1969, pp. 299–311.

SALISBURY, James. Clerk of Works.
1772 Engaged for service at the General Register House, Edinburgh at a salary of £100 a year. Brought up as a carpenter and recommended by R.A., in that respect for the Register House work.
Lit: Bolton II, pp. 223, 226, 230

SELBY, Robert. Plumber.
1786 EDINBURGH, GENERAL REGISTER HOUSE
Leadwork at 3s.2d. a stone
Lit: Bolton II, p. 231.

SHAW, Thomas. Joiner Bricklayer
Mentioned in R.A.B.A.
Used by Sir William Chambers at [illegible] at Woburn and Ampthill.
Lit: British Museum, Add. MS. 41 [illegible] 3, 24 March 1770.
1772–4 A Thomas Shaw was Adam's [illegible] as bricklayer at the building of the Society of Arts in the Adelphi
Lit: Bolton II, p. 43; R.A.B.A. 1768 f. 320

SMITH, Thomas. House painter
1770 KEDLESTON, Derbyshire
Received £113 17s 3½d.
Lit: Kedleston MS., Accts. 3R

SOWTER, Charles. Carpenter
1765–6 KEDLESTON, Derbyshire
Worked for 2 days on the Organ case at 10d. a day
Lit: Kedleston MS., Accts. 3R

SPANG, Michael Henry, died 1762
Sculptor.
1759–60 Is said to have worked for R.A. on the decoration of the Admiralty Screen, on the monument to James Thomson (Westminster Abbey), and in providing chimneypieces at Kedleston.
Lit: Gunnis, p. 361; Stillman, 1966, p. 47

SPARROW, William. Wire-worker.
Bird Cage-Maker.
Strand, opposite Durham Yard
1772–4 LONDON, 20 ST. JAMES'S SQUARE.
Lit: S.I.W., Wynnstay MSS., 115/17/6. Mortimer, 1763, as 'Bird Cage-Maker'

TAYLOR, Joseph. Glazier Plumber.
1770 KEDLESTON, Derbyshire.
Worked with William Cobbett (*q.v.*). They received £477. 10s. 11½d. Taylor also assisted William Chapman (*q.v.*).
Lit: Kedleston MS., Accts. 3R.

THOMSON, James. Mason.
1785 EDINBURGH, GENERAL REGISTER HOUSE
Some work done with Robert Inglis, John Wilson and David Henderson.
Lit: Bolton II, p. 230.

TILSTON (Tillson), Thomas. Smith
Hawarden Castle, Flintshire incorporates a classical house called Broadlane, built between 1749–1757 by Samuel Turner for Sir John Glynn. The ironwork on the best stairs was supplied by Tilston, who charged £18.14s: he also supplied the grates and the vanes to the gatehouse. Tilston also worked as a smith at Eaton Hall, Chester, where his name occurs from 1729–1736.
Lit: Information from Ifor Edwards and Edward Saunders. C. *Life*, 15 June 1967; 'The Davies Family', monograph by Ifor Edwards, published by The Welsh Arts Council, 1976
Tilston is, however, better known for the elegant iron balustrades in R.A. houses, reliably held as his on the strength of the documented example at London, 20 St. James's Square. There is, however, seemingly no documentation for his involvement at Kedleston as I mistakenly stated in Beard [illegible]
Lit: S.I.W., Wynnstay MSS., 115/17/3, 115/[illegible]

TYLER, [illegible] Stone Carver
1763–4 ADAM [illegible]
Chimneypieces
Lit: [illegible] 47; SC. 10; [illegible]
CH. [illegible]
[illegible]
1779 [illegible]
[illegible]

Exhibited at the Royal Academy
[illegible], 1788

WASELL (or Cosmo) Mason
Mentioned in R.A.B.A.
1776 SOSTELL PRIORY, Yorkshire
Feather-stone Lodge
Lit: G. Jackson Stops, Nostell Priory guidebook (National Trust), p. 32

WAKE, Benjamin. Mason
Mentioned in R.A.B.A.
1770 Reported on work in progress on the stable block at Nostell Priory, Yorkshire
Lit: Jackson Stops, *op. cit.*, p. 30

WATERHOUSE, John, flourished 1770–1780. Painter Gilder
c. 1770 ALNWICK CASTLE, Northumberland
Gilding ornaments in Chapel
2s 9d. per sq. ft.
Received £665 1s 3d.
Lit: Alnwick Castle MS., I. f. 46

WELSH, Thomas. Carver
1754 Noted as a carver at Hopetoun House (for R.A., and his brothers (when he subscribed to the first edition of Thomas Chippendale's pattern book, 'The Director' (information from Christopher Gilbert)

WHELTON, John. Quarry man
Provided Horsley Castle stone for use in building at Kedleston, Derbyshire
Lit: Kedleston MS., Accts. 3R

WHITFIELD, Thomas. Servant
Servant to R.A. Mentioned in the architect's will
Lit: Bolton II, p. 321

WHITTY, Thomas, flourished 1757–1780. Carpet Maker.
The Axminster carpet works under Whitty, provided the carpets to R.A.'s design at Saltram, Devonshire
Lit: See entry under MOORE, Thomas, article by W. Hefford

WILDSMITH, John. Sculptor
1763 CROOME COURT, Worcestershire
Tapestry Room Chimneypiece
Lit: James Parker, 'The Croome Court Tapestry Room' in 'Decorative Art from the Samuel H. Kress Collection', 1964, p. 30 at the Metropolitan Museum of Art; Gunnis, p. 432

WILSON, John. Mason.
1773 EDINBURGH, GENERAL REGISTER HOUSE
Appointed mason with David Henderson
Lit: Bolton II, p. 226

WILTON, Joseph, 1722–1803. Sculptor
Son of William Wilton, plasterer
Worked extensively for George III, for leading architects and for R.A., at Croome, Osterley and Syon
1766 CROOME COURT, Worcestershire
Gallery chimneypiece. Received £300
c. 1767 SYON, Middlesex
Gallery: *bas reliefs*
Lit: Alnwick Castle MS., Volume 94, Gunnis

Geoffrey Beard is with the Visual Arts Centre, University of Lancaster

My Inheritance

'Let Curzon Holde What Curzon Helde' – so runs the splendidly proud and determined motto of my family. And why not? After all, there can be very few families indeed who are not only able to trace their descent directly back to one of William the Conqueror's knights (Robert de Courson in our case) but who have also held the same lands for over eight hundred and fifty years without a single break at any time. What wonderful devotion and dedication my ancestors must have shown down the centuries to their beloved Kedleston, with its surprisingly small succession of great houses always built on the same site.

And I myself feel the same pride. My father, like his eldest brother George Nathaniel, Marquess Curzon of Kedleston, was intensely proud of his lineage and ancestral home, and not unnaturally this rubbed off on me although Kedleston had never been my own home. I was brought up partly in London and at Newmarket, and partly in the Highlands of Scotland. Apart from a few visits, I never had any contact with Kedleston at all until I came to live on the estate in 1969 and two years later took over as Estate Manager to my first cousin, the late Viscount Scarsdale. During the last eight or nine years, however, I have grown to love Kedleston with its exquisite house set in the green peace and quiet of the park, and surrounded by its agricultural estate. But even so, my work involved me almost entirely in the day-to-day running of the estate, and I had very little time or cause to get to know the Hall itself.

When my cousin died in October of last year, therefore, I inherited not as a son, but as a grandson of the house, and suddenly found myself transformed from being the manager of the estate to becoming the owner of the entire place, and faced with the tremendous responsibility of keeping everything going. But I had been well prepared for it, and during my few years here I had been much inspired by the love and dedication shown by my cousin and his wife. I had already vowed that when the moment came I in my turn would do all in my power to live up to that famous motto.

But how long will Curzon be allowed to hold what Curzon held? I use the word 'allowed' deliberately, because that really is the crux of the problem. Although my wife and I are planning to move into the Family Wing later this year with our children, I know only too well that life is not going to be easy in these days of penal taxation. At present I am continuing to run the estate as before and to open the house to the public during the summer season, but in due course I am going to be presented with a gigantic tax bill which I shall have to meet somehow. This will, of course, be levied not only on the house and its contents but on the surrounding lands as well. No sensible person objects to paying 'death duties' within reason, but I and the many people in the same situation as me are fast approaching the final round.

The days have long since gone when families like mine lived the grand and isolated life, jealously guarding their possessions from the outside world. For years now we have thrown open our gates and doors for the enjoyment of all people, knowing that we are the guardians of Britain's heritage and being only too glad to do so. Kedleston is not just an historic house, it is a priceless gem of English eighteenth-century architecture complete with contemporary furniture, a collection of beautiful paintings and *objets de vertu*, all set in harmonious surroundings. Surely there can be no doubt whatsoever that it constitutes a very vital part of the history and art heritage of our country, and it *must* be preserved not merely to satisfy the connoisseur, but above all to inspire and educate present and future generations of visitors.

What, then, does the future hold for Kedleston? As I see it, the impact of crippling taxation could either force me to sell all the land and keep the Hall, or keep the land and offer the Hall to the nation in payment of death duties, no doubt having to sell some of its treasures as well.

If I follow the first choice and hold onto the Hall, I shall be left with little or no income from land with which to maintain it, unless I resort to the kind of commercialisation that has been forced on other owners by present legislation, the prospect of which quite frankly fills me with horror.

Perhaps it is inevitable, therefore, that I shall have to say goodbye to my ancestral home after eight and a half centuries.

Viscount Scarsdale

Robert Adam and the

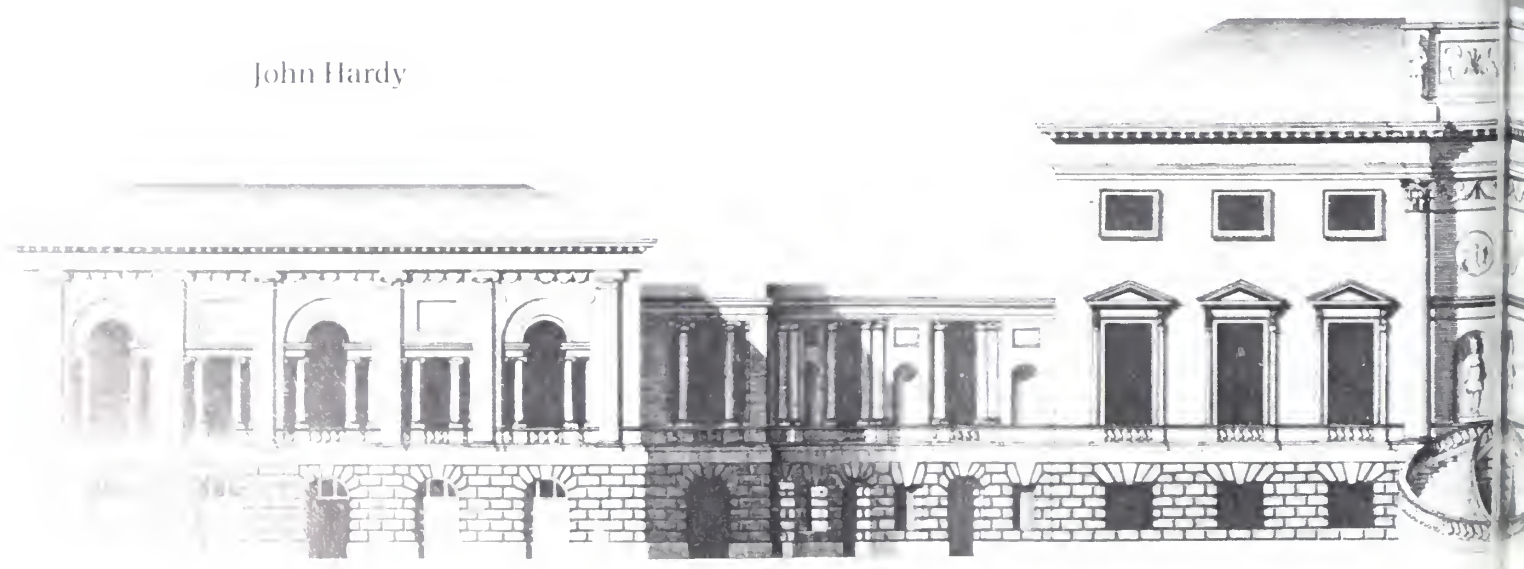
The interior decoration of Kedleston Hall reflects the enthusiasm of Sir Nathaniel Curzon

John Hardy

In December 1758, the fortunate meeting took place between Sir Nathaniel Curzon, fifth Baronet (1726–1804) and the Scottish architect Robert Adam (1728–1792). Sir Nathaniel had just inherited the estates at Kedleston in Derbyshire, which had belonged to his family since the time of Edward I. He was interested in music, literature, paintings, sculpture, architecture and landscape gardening, and was then in the process of planning a great Palladian mansion. Like Robert Adam, he was 'Antique Mad' and his new house was to incorporate an assemblage of elements from various Roman monuments. In order that the decoration of the building should be as advanced in taste as possible, he took advice from a number of architects, and consulted a variety of books, such as Antoine Desgodetz's 'Les Edifices Antique de Rome', 1682. He had decided to follow the plan of Holkham Hall with its central rectangual block and four corner pavilions, and had drawings prepared by Matthew Brettingham Senior (1699–1766), who had recently completed the building of Holkham, to the designs of Lord Burlington's *protege* William Kent. However, Palladian interior decoration was then beginning to look heavy and incorrect in the light of contemporary studies of the interiors of ancient Roman villas and baths; in addition the introduction of Grecian ornament since James Stuart's return in 1756 from drawing the antiquities of Athens, had fuelled the argument over Greek versus Roman supremacy in architecture. Indeed Stuart's early work had caused much heated comment such as Lord Delaware's outburst on seeing one of his Neo-classical interiors, 'God damn my blood . . . is this your Grecian architecture? what villiany, what absurdity. If this be Grecian, give me Chinese, give me Gothic, anything is better than this'.[1] Sir Nathaniel employed Stuart to produce designs for the interior decoration of his mansion, but also became highly critical, leading to Stuart's disappearance from the scene. Subsequently Sir Nathaniel employed James Paine (1725–1789) who had just begun building the great stone villa to replace the old brick house, when Sir Nathaniel was taken by Lord Charles Hay to meet Robert Adam. Adam had just returned from studying the ancient ruins and Renaissance buildings of Italy, and had furnished his house in Grosvenor Street with a collection of antique fragments, casts and works of art. He used to hold meetings at the house in order to display the drawings, which he had made during his six years in Italy, and at the same time explain his views on architecture and interior decoration in the hope of attracting new patrons. Instead of heavy Palladian mouldings he wished to introduce a light style of ornament in interior decoration that was full of delicacy, gaiety, grace, beauty and grandeur and also proposed the imaginative adoption of elements from ancient art rather than the making of servile copies.

Sir Nathaniel, like so many of his contemporaries, was immediately captivated by Adam's ideas and drawings and was 'struck all of a heap with wonder and amaze'.[1] Indeed, the Italian engraver and architect Giovanni Battista Piranesi had considered that Adam had 'more genius for the true noble Architecture than any Englishman ever was in Italy'.[2] Adam was then taken to see the drawings, which Brettingham had prepared for Kedleston. Whereupon he proposed certain alterations, flattered Sir Nathaniel by begging him to consider the ideas his own, and within a few days had been given control of the buildings and landscaping work at Kedleston. Although Adam began at once to provide designs for the house and garden buildings, he was not formally appointed surveyor of the building in place of James Paine until April 1761, shortly after Sir Nathaniel had been created first Baron Scarsdale.

In the first volume of their 'Works in Architecture', published in 1773, Robert and James Adam regretted that



1. South front of Kedleston, designed by Robert Adam in 1759.

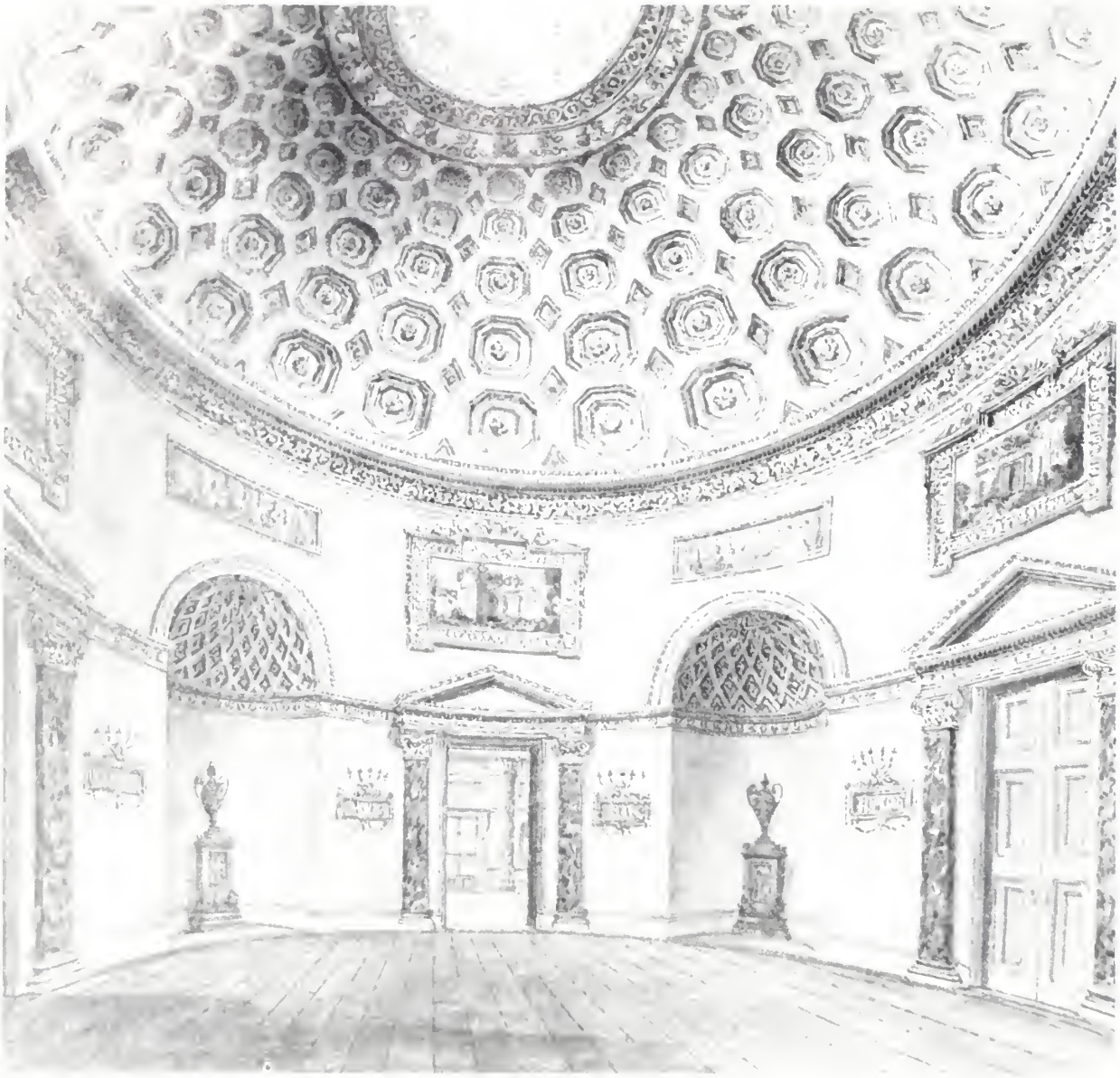
furnishing of Kedleston Hall

and his architect Robert Adam for the 'Antique', and is one of the finest examples of English Neo-classicism.

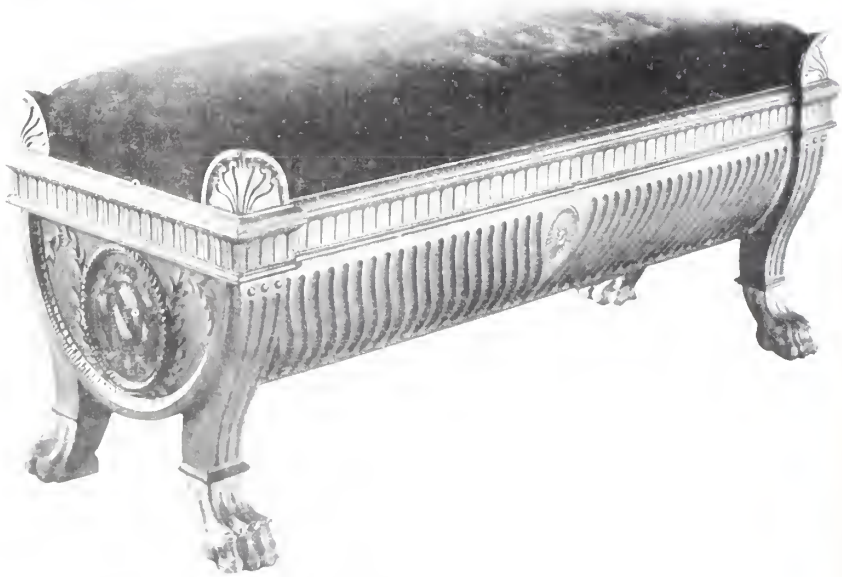
owing to lack of patronage by the Church and State, one could not expect the fine arts will ever meet with their most ample reward or achieve their utmost degree of perfection'. Their grand building schemes mostly failed to materialise and instead they were to spend much of their time remodelling old houses, or, as at Kedleston, completing work that had been begun by other architects. Sir Nathaniel might have been considered an ideal client being resolved to spare expense, good tempered and having a taste for arts, but his changes of taste and fortune altered and spoilt many of Adam's grand concepts both for the exterior and for the interior of the house. Indeed General Robert Clark was to write of Robert Adam in 1765: 'It is seldom anybody gives him the opportunity to think upon a house at leisure and do what he pleases without directions and caprices, which often spoil the whole'.[3] Adam was only able to make minor changes to the ornament of Paine's north front of Kedleston, but his design for the south front (No. 1) displayed his real talents as an architect, and exhibited the 'movement' and variety that he felt was lacking in most Palladian architecture. The central block containing the great saloon was surmounted by a stepped dome inspired by the Pantheon in Rome, and its façade was inspired by the Triumphal Arch of Constantine to which was added a sweeping horseshoe staircase. However after years of indecision, Sir Nathaniel eventually decided not to execute the two pavilions on this front; this not only spoilt Adam's grand effect but prevented the execution of two major apartments, including a music room on the east and a state bedchamber or chapel on the west. The exterior of the building was finally completed in 1765, but Sir Nathaniel continued to embellish the interior for many years, and his later alterations were to spoil the original grandeur of the hall and saloon.

By 1758 Sir Nathaniel had decided to create a great hall lined with Corinthian columns, which was inspired by Palladio's interpretation of the Egyptian Hall of Vitruvius.[4] The hall is sixty-seven feet long by forty-two feet wide and is set round with sixteen full and four half columns, proportioned from those of the Temple of Jupiter Stator in the Campo Vaccino in Rome. Behind the columns are wall niches containing replicas of some of the most famous statues of antiquity. The room took approximately twenty years to complete, as Sir Nathaniel continued his attempts to lighten and make it more decorative. Adam had provided the designs for the inlaid stone floor and for a plaster ceiling with 'antique compartments' in 1759. The walls were decorated during the 1760s with panels of ornamental plasterwork and *grisaille* paintings depicting scenes from Homer. However by the 1770s the room appeared too plain, so Sir Nathaniel had the ceiling embellished with additional plasterwork to designs by George Richardson; the mahogany door panels were filled with painted arabesques executed by Clay of Birmingham, and the great columns were eventually fluted in 1775, in spite of the fact that Adam had recommended in 1761 that they should be left plain, as he considered the variegated Derbyshire alabaster did not need the additional ornament of flutes. In place of hall chairs the room was furnished with a set of twelve painted benches bearing Lord Scarsdale's coat of arms (No. 3). Their basic design was inspired by a porphyry sarcophagus, which in the early eighteenth century stood outside the Pantheon. This sarcophagus had appeared on the frontispiece of G. B. Piranesi's 'Campo Marzio dell'antica Roma', which had been dedicated to Robert Adam,[5] and was used by Adam as the source for his design for Lord Shelburne's benches (No. 4).[6] These were provided by the firm of John Linnell of Berkeley Square in 1768, and the same firm is thought to have supplied the Kedleston benches in 1776.

Published in 'Vitruvius Britannicus'. *Victoria and Albert Museum*

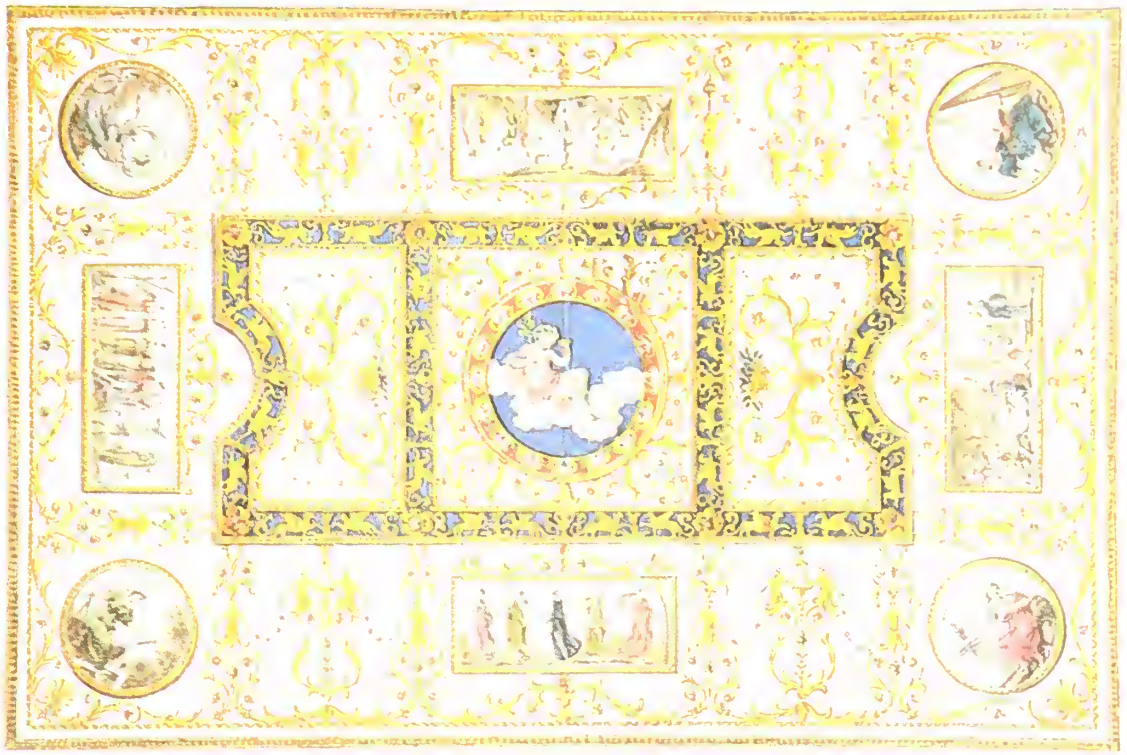


Drawing of the saloon by J. C. Buckler, 1810. *Photograph Alderman C. H. Lucas*



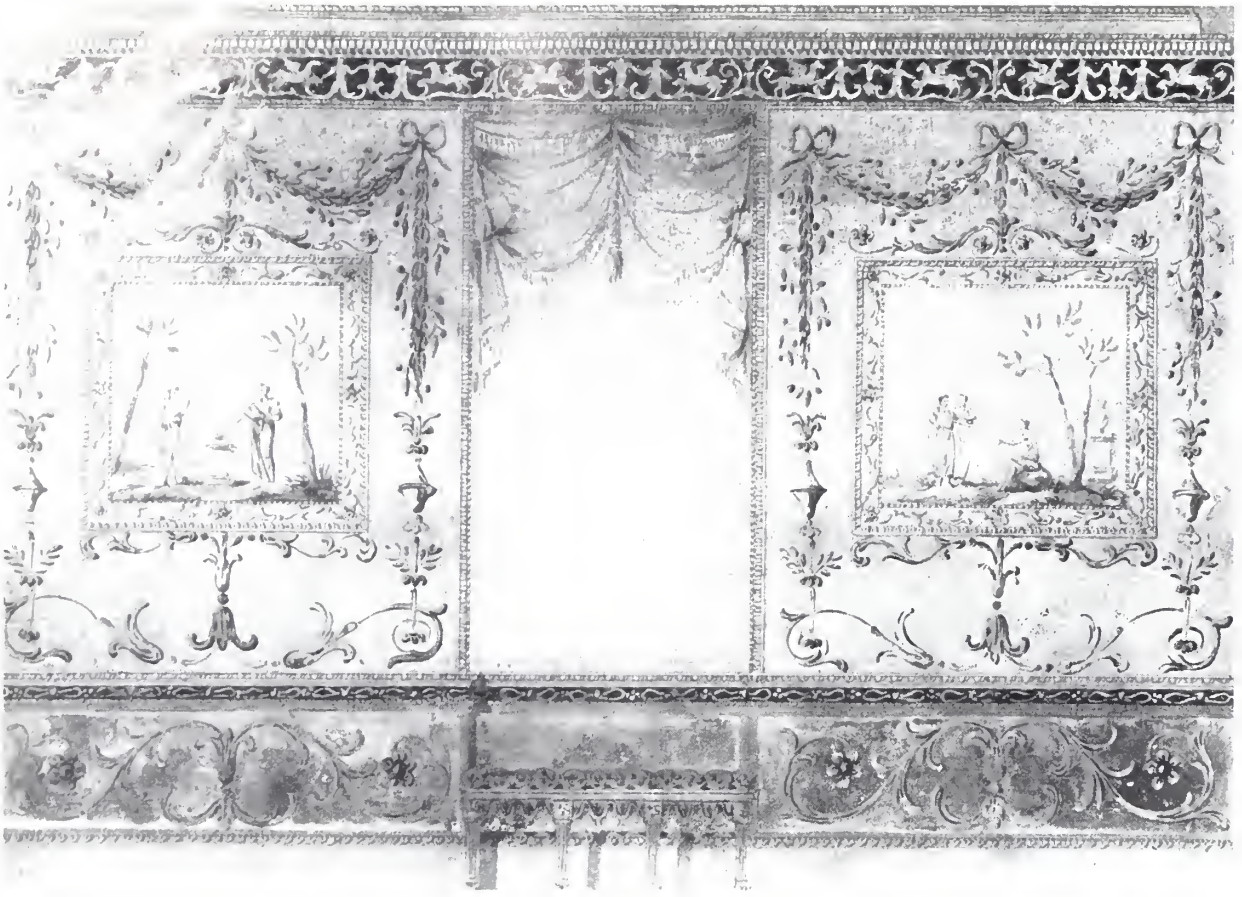
3. Hall bench bearing the arms of Sir Nathaniel Curzon, first Lord Scarsdale.
Photograph Country Life.

Left
4. Design by Robert Adam for a bench for Lord Shelburne.
Photograph Sir John Soane's Museum



A. Dining room ceiling designed by Adam in 1762, and inspired by the ceiling of the Baths of Augustus in Rome. *Photograph, W. W. Winter*

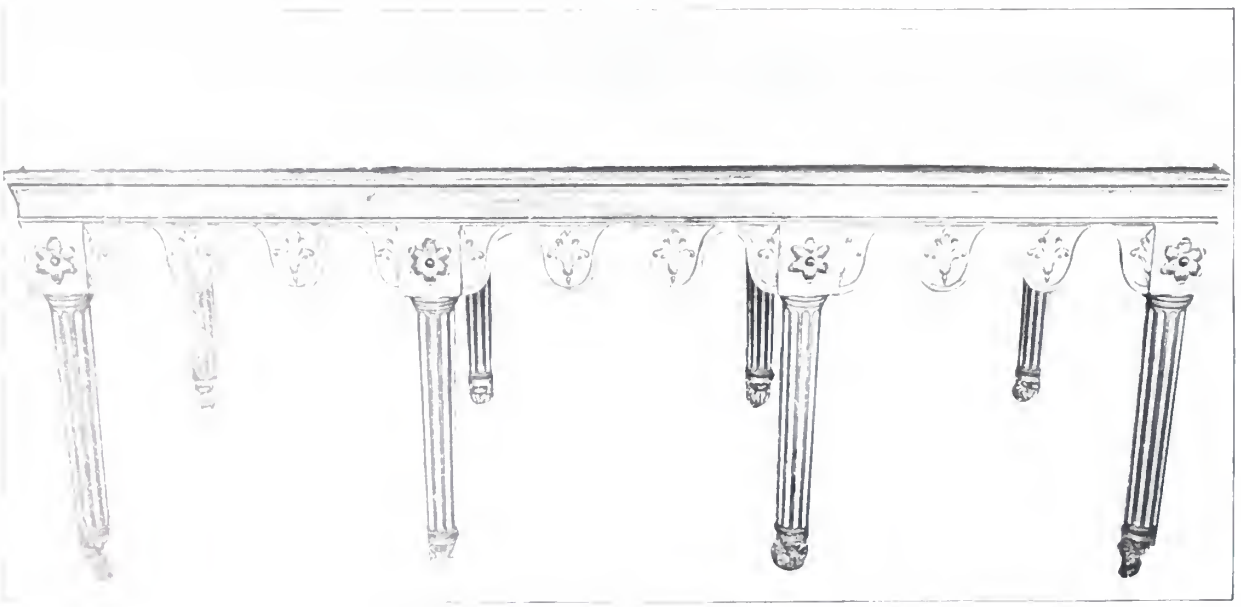
B. Painting by Agostino Brunias for [illegible] st room, Ed



5 Watercolour design by Robert Adam for the painted breakfast room, 1760. *Photograph*: Country Life.

The adjoining circular saloon (No. 2), with its dome and central skylight inspired by the Pantheon, has octagon ceiling compartments taken from the Basilica of Maxentius. The great niches are decorated with lozenge compartments taken from the Temple of Venus in Rome, and these alternate with four great doors, whose pediments supported on *scagliola verde antico* pilasters[8] have Ionic capitals taken from those on the Erechtheum in Athens. The room was originally furnished as a sculpture gallery, with statues standing on pedestals in the niches, but Sir Nathaniel later replaced them with four cast iron stoves in the form of Classical vases supported on altars. In place of wall niches containing statues, the walls were embellished in the mid 1770s with candle branches springing from plaster panels with scenes of playing boys. Above the niches are *grisaille* paintings by Biagio Rebecca depicting scenes from ancient English history and above the doors are paintings of Classical ruins by William Hamilton. Their frames, designed by Adam, are surmounted by an earl's coronet within a garland flanked by a figure of Prudence holding a javelin and a figure of Liberality holding a cornucopia, the supporters of Lord Scarsdale's coat of arms.

These two great rooms were created for parade and show and are in marked contrast to the comfortable and convenient family rooms in the south east pavilion. In 1760 Adam provided designs for the eighteen-foot-square family breakfast room, which was decorated in a totally novel style and executed, 'after the antique' with fresco paintings and 'arabesque' ornaments on the walls, doors and ceiling (No. 5). It was inspired by the 'beautiful light style of ornament used by the Romans in the decoration of their palaces, baths and villas'.[9] The walls were inset with five



6 Gilt wood window seat designed by Adam for the breakfast room. *Photograph*: Country Life.

7. Bookcase designed by Adam in 1760 for Lady Curzon's dressing room. *Photograph* Country Life

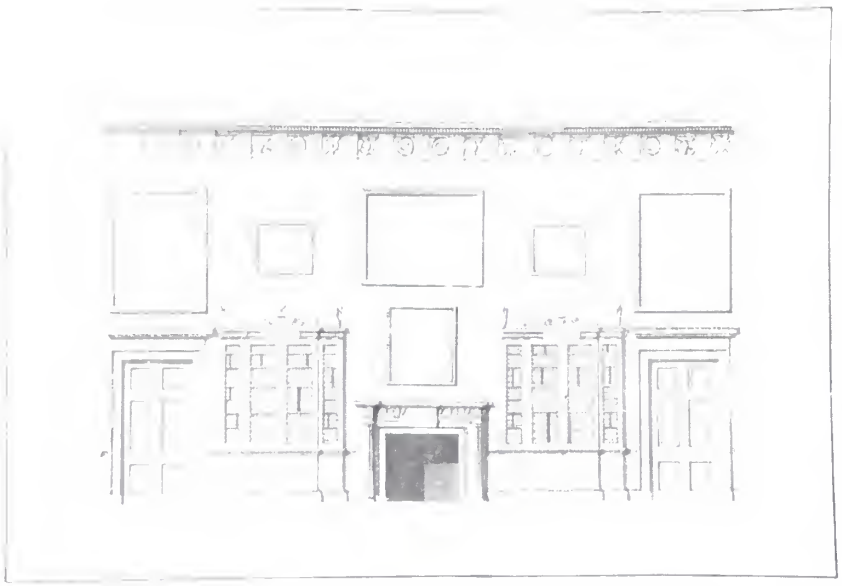
The mahogany breakfront bookcase (No. 7) was designed by Adam in 1760 for Lady Curzon's dressing room and its base is fitted with drawers to hold clothes rather than shelves for books. It was delivered in 1761 and is thought to have been executed by the firm of Linnell of Berkeley Square who were employed by Sir Nathaniel throughout most of the second half of the eighteenth century, first under William Linnell and from 1773 under the control of his son John. The central section of the bookcase is surmounted by scrolling pediments flanking an acanthus leaf *cartouche* and the corners are surmounted by carved Classical ewers. The frieze of the lower section is carved with fret ornament to match the chair rail of the room, and the octagon glazing bars correspond with those of the bookcases in the library at the south-east corner of the main house (No. 10). In the same year Adam also designed a mosaic ceiling for this library with heavy octagon compartments and decorated the room after the Doric order. The Doric columns of the principal door and the chimneypiece were fluted, so the frieze above the door and round the walls were given suitable 'enriched' Doric ornament. All four walls are lined with bookcases (No. 9) and these were carved in 1765 with mouldings matching those of the room. The central plaque on each frieze was painted with letters of the alphabet to correspond with the library catalogue, and above them were placed plaster busts of Classical authors, which originally stood between scrolling pediments, similar to those on Lady Curzon's bookcase.

One of the first pieces of furniture which Adam designed for Sir Nathaniel was the case for an organ, and this had been discussed as early as 1758. Adam made a drawing in 1760 for a monumental organ case based on the form of a triumphal arch, and this was intended for the 'Ionic' music room in the north-east corner of the house. It depicted four female caryatid figures supporting Ionic capitals and standing in front of the organ pipes.[10] Two years later Adam provided another drawing for a smaller organ case (No. 11) with two figures of Fame standing in front of Ionic pilasters. They hold a palm branch in one hand and with the other lift draperies to reveal the organ pipes behind a medallion frame. The frieze was decorated with *guilloche* ornament, a

8. Mahogany table designed by Adam to support a *scagliola* slab bearing the arms of Nathaniel Curzon. *Photograph* W. W. Winter

paintings by Agostino Brunias, Adam's Italian draughtsman, and their giltwood frames with entwined acanthus leaves were carved by Sellerin Alken in 1764 (colour B). In connection with this type of 'grotesque' painting and ornament, Adam had praised William Kent for being the first to introduce it into England and also gave credit to James Stuart, whose 'usual elegance of taste had contributed greatly towards introducing the true style of antique decoration'.[9]

For the window bays, Adam designed a pair of giltwood seats with turned fluted legs and scalloped aprons ornamented with acanthus leaves (No. 6) which were carved by Robert Robinson in 1762. Robinson also carved the pair of mahogany tables for this room (No. 8). Their frames with flute and acanthus leaf decoration are supported on spiral-twist legs and were designed by Adam. Their *scagliola* slabs bearing the coat of arms of Sir Nathaniel and Lady Caroline Curzon among a spray of oak leaves were probably supplied from Florence by L. C. Gori.

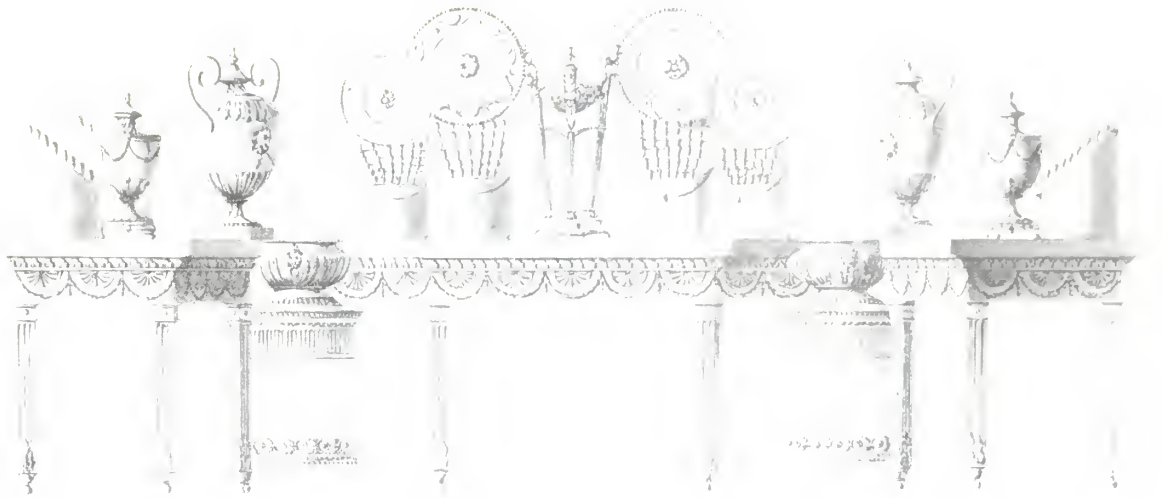


9. Elevation of north wall of library by Adam, 1760. *Photograph: Leslie Harris.*

11. Detail of organ designed by Adam in 1762.

10. Breakfront bookcase executed for the library in 1765. *Photograph: Leslie Harris.*

12. Mahogany and gilt organ case completed in 1766. *Photograph: Leslie Harris.*



13. Adam's design for furnishing the sideboard niche, 1762, incorporating elements from James Stuart's designs of 1757. *Photograph: W. W. Winter*

central plaque with a Greek inscription, and the Scarsdale crest of an eagle, while the centre of the organ proudly displays the Scarsdale supporters holding the coat of arms. Adam probably hoped that the commission to carve the case would be given to one of the leading London cabinet-makers, but instead Sir Nathaniel had it executed by local craftsmen including Mr. Gravenor,[11] Mr. Brown, Mr. Johnson and Mr. Gamble. It was completed in 1766, but only the basic outline of Adam's design was carried out. It has fluted Ionic pilasters, corresponding with the music room chimneypiece and a rosette with laurel festoons instead of the coat of arms (No. 12).

Apart from bringing about a revolution in architecture, Adam also claimed to have brought about an almost total change in interior decoration. In the 'Works in Architecture' he stressed the importance of colour,[12] as well as ornament, in providing a unified interior and proposed that ceilings should be broken into compartments with light tints of harmonic colours rather than composed of large areas of glaring white paint. 'This always appeared to me so cold and unfinished, that I ventured to introduce this variety of grounds, at once to relieve the ornaments, remove the crudeness of the white and create a harmony between the ceiling and the sidewalls with their hangings, pictures and other decorations'. Adam's design of 1762 for the Kedleston dining room ceiling (colour xvi) is typical of this new style and has small brightly coloured decorative paintings in circular or rectangular panels within shallow plaster frames together with 'arabesque' plaster ornament on coloured grounds. He based the design of this ceiling on one in the Baths of Augustus and the wide border surrounding the central section is ornamented to match the frieze of the room with griffins and vases, inspired by the frieze of the Temple of Antoninus and Faustina in Rome. Adam also believed that the ornament of the room should reflect the character and purpose of the room: 'a dining room was for feasting' so Bacchus rules, appearing in the central medallion, surrounded by the allegories of the seasons in rectangular panels. The corner roundels were to have female figures representing the Arts, but the subject matter was later changed to represent the Continents, and the roundels were painted by Antonio Zucchi. The central medallion was altered to *Love embracing Fortune* and this was painted by Angelica Kauffmann in 1765. Term figures representing Bacchus and Ceres appear on the statuary marble fireplace and plaster roundels representing Harvest and Vintage were placed above the doors flanking the great sideboard niche at the end of the room.

The west wall was treated in the manner of a triumphal arch with the sideboard niche forming the focal point of the room. Here was displayed Sir Nathaniel's vast quantity of handsome plate, and the central position was occupied by an enormous Sicilian jasper cistern, which had been sent from Rome by the sculptor Richard Hayward in 1757. In 1766 Adam designed three table frames with marble slabs (see p. 43) which were curved to fit the wall, and placed between them a pair of tall square pedestals supporting silver wine fountains, together with a pair of low circular pedestals supporting oval cisterns.[13] The silver was engraved with the arms of Sir Nathaniel and Lady Curzon, and the silver plates, which Adam designed to stand on the open-fronted boxes, bear the arms of Lord Scarsdale.

Also on the tables are a pair of tea-urns and an oval tripod candelabrum, which was designed by James Stuart, and appeared in his 1757 designs for Sir Nathaniel. Adam [illegible] Sir Nathaniel also made use of Stuart's [illegible] No. 14 for the ornament of the dining room sideboard tables and pier tables. The giltwood pier tables (No. 15) are very close to Stuart's design with their fluted tapering legs and swags of

14. Detail of [illegible] Stuart's design [illegible] *Victoria and Albert Museum, London*

15. Mirror and pier table with sienna marble slab, designed by Adam for the dining room
Photograph W. W. Winter

victories in her battles against the French during the Seven Years' War. However, Adam was opposed to such large ceiling compositions, which he thought tired the eye of every spectator, and in 1759 he designed a ceiling 'in the Antique taste' to be executed in plaster by Joseph Rose and to be painted in various colours. The cove was to be ornamented with 'arabesque' compositions including large medallions surrounded by entwined female merfolk, which were inspired by the seventeenth-century decorations of the Villa Doria Pamphili in Rome. In the same year Adam had been designing a ceiling with merfolk ornament for Hatchlands, the home of Admiral Boscawen, and for the drawing rooms of both Hatchlands and Kedleston he designed statuary marble mantelpieces with full-length female figures. The Venetian window and the caryatid fireplace were exceedingly expensive architectural features, and the four sofas, which Sir Nathaniel commissioned for this room, were perhaps the grandest pieces of seat furniture produced in England during the eighteenth century (No. 18). Horace Walpole, who considered that Kedleston was 'magnificently finished and furnished',[17] astutely pointed out that these merfolk sofas were closely related to George III's state coach with its triton supports.[18] Indeed, John Linnell, who supplied the first of the sofas in July 1765, had been among those who submitted a design for the coach, and this was later engraved and dedicated to Lord Scarsdale. Figures of Neptune, tritons and mermaids had been used to decorate fountains in Rome and Versailles, but it is not known how Sir Nathaniel got the idea to use merfolk to decorate his sofas. There is a rough sketch of one of the sofas on the back of one of Stuart's designs, but it appears to be in the hand of Adam, who is also thought to have made the drawing of a triton holding a conch, which is in the Kedleston archives (No. 16). The actual working drawings, however, were made by Linnell (No. 17), who created a pair of thirteen-foot sofas with tritons blowing conch-shells and mermaids playing a shell-lyre or blowing a horn and a pair of smaller sofas with tritons and mermaids in repose. For the window piers of the drawing room, Adam designed a pair of oval *girandoles* with candle branches (No. 19), which were carved by James Gravenor in 1765. Two years later he designed a similar pair of *girandoles* to flank the fireplace but these were never executed.[19]

16. Adam sketch for a triton support for a sofa.
Victoria and Albert Museum, London.

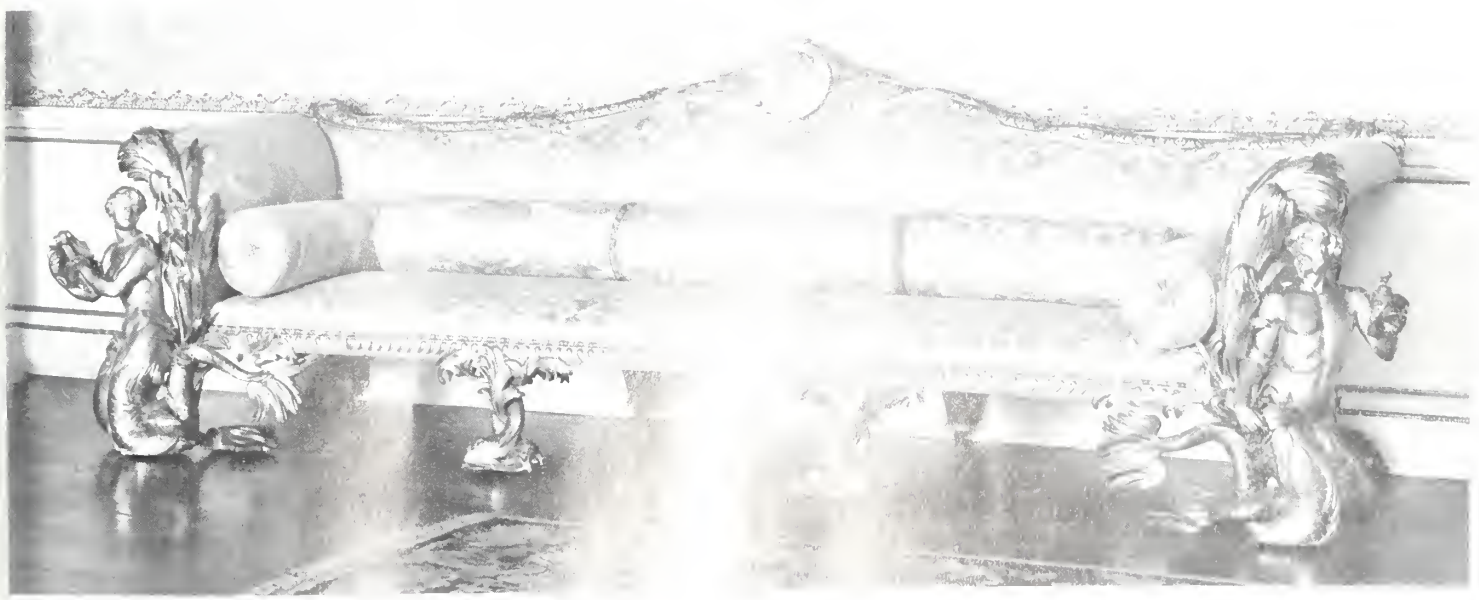
oak leaves and acorns. Adam's great pier glasses, which correspond with the tables, are decorated with an oak leaf garland, perhaps in allusion to the magnificent old oak trees in Sir Nathaniel's park, and this garland is united by swags of classical acanthus husks to two reclining winged sphynxes with acanthus leaf tails.

The centre of the west front of Kedleston is occupied by the Great Drawing Room with a large Venetian window and four pedimented doorcases executed in alabaster with Corinthian columns. In 1758 the Danish artist and sculptor Michael Henry Spang had proposed a painted ceiling for this room, to be decorated with merfolk, naval scenes and a conquering Britannia supported by Neptune and Mars. The ceiling reflected Sir Nathaniel's interest in the [illegible] perhaps conceived to celebrate England's

In 1761 Adam advised Sir Nathaniel to place card-tables in the window piers, as he considered these more suitable for drawing rooms than pier tables with marble slabs.[20] The card-tables (No. 20), which Linnell supplied four years later, have Neo-classical marquetry veneer and ormolu swags on the knees, similar to the decoration of contemporary Louis XVI furniture. The carpet in this room with its decoration of large cornucopias was woven at the Devonshire factory, and described as 'very expensive' by the Duchess of Northumberland in 1766. Adam's original design of 1759 had included eagles bearing olive branches, but these were left out in the execution.

The most lavish piece of furniture at Kedleston is the sixteen-foot high bed, which was carved by James Graveno for the State bedroom in the centre of the west front and completed in 1768 (No. 21). The palm tree posts are carved in cedar of Lebanon with gilded leaves, the [illegible] upholstery matches the wall hangings and has gold lace trimmings, and the bed is surmounted by gilt [illegible] ostrich feathers. Again it is not certain how Sir Nathaniel got the idea of palm tree decoration for the state bedroom and dressing room; it might have been suggested by Adam, who considered that the palm tree with its upper leaves chopped off was the origin of the Corinthian capital and he might have taken the idea from John Vardy's palm tree room at Spencer House, London. It is known that Vardy had revived a design of 1665 by John Webb for a bedroom at Greenwich, which in turn was inspired by the floating island in Inigo Jones's stage design for 'Neptune's Triumph'. Adam even provided a design for a boat with palm tree masts for the lake at Kedleston (No. 22), so there might have been a nautical reason for Sir Nathaniel's choice, apart from the

17. Design by Linnell for a drawing room sofa, bearing Lord Scarsdale's coat of arms. *Victoria and Albert Museum, London*



18. One of four sofas supplied by Ince & [illegible] 1765 for the drawing

19. Adam design for drawing room *grandole*
Photograph: Sir John Soane's Museum

20. *Grandole* carved by James Gravenor and card-table supplied by Lannell. *Photograph: W. W. Winter.*

21. Palm tree bed with blue damask hangings. *Photograph:* Country Life.

fact that the palm being a symbol of peace was considered appropriate ornament for a bedroom.

The other furniture of the state apartment includes a pair of gilt wood palm tree candlestands for a dressing table, chairs with palm branch frames, and two palm tree pier glasses. In addition there is a large palm tree mirror on the west wall of the dressing room which supports among its branches Lord Scarsdale's coat of arms (No. 23).[23]

Kedleston and its landscaped park took over thirty years to create and was the fulfilment of Lord Scarsdale's dream of

22. Adam sketch for palm tree boat. *Victoria and Albert Museum, London*

23. Palm tree mirror in the dressing room. *Photograph: Leslie H*

a 'Country house of the first rate' and it is fortunate for the history of taste that a definition of this dream was committed to paper:

Grant me ye Gods, a pleasant seat
in attick elegance made neat

Within doors, rooms of fair extent
enriched with decent ornament
choice friends, rare books, save a musick's strain
but little business and no pain
good meats, rich wines, that may give birth
to free but not ungracious mirth
a lovely mistress kind and fair
whose gentle looks disperse all care

It is to be hoped that the wish of one of Lord Scarsdale's contemporaries will be granted and that "This magnificent seat will long remain a monument of the skill of the architect and the munificence of his Lordship".[28]

NOTES

1. Letter from Robert Adam to his brother James, 11 December 1758. Register House, Edinburgh, Clerk of Penicuik Papers No. 4854.
2. Letter from Robert Adam to his brother James. Penicuik papers No. 4776.
3. Letter from General Robert Clerk to the Earl of Shelburne, 1 November 1765. Published by A. T. Bolton: 'The Architecture of Robert and James Adam', 1922, Volume II.
4. 'The hall was the successor to the hall at Holkham (c. 1734) and Lord Burlington's Assembly Room at York (c. 1730).'
5. The frontispiece had been decided by 1757, but was not published until 1762.
6. David Udy: 'The Neo-classicism of Charles Heathcote Tatham'. *The Connoisseur*, CLXXII, p. 269.
7. Eighteenth century guide books to Kedleston.
8. The *scagliola* was executed by D. Bartoli and J. Richter.
9. On the 8 February 1760 Robert Adam wrote to his brother James asking if he had had any of the painted ceilings at Herculaneum or any ancient paintings copied "as we are much at a loss for their colouring ... as I see that taste must come in".
10. A drawing of this organ was in the possession of the Earl of Bute who was one of Adam's principal patrons.
11. James Gravenor and Joseph Hall, master masons of Derby, executed much of the carved work at the house.
12. Adam considered colour so important that a number of copies of his 'Works in Architecture' were published with coloured plates.
13. One flagon was made in France in 1661. The cisterns were made by Ralph Leeke in 1698.
14. The tripod is thought to have been supplied by D. N. Anderson in 1761. Its design derived from the metal tripod which originally stood on top of the Temple of Lysicrates in Athens.
15. In October 1760 Adam wrote that he hoped Grosvenor's carving of the capitals would 'improve every day when he sees the difference between the simplicity and elegance of the ancient manner, from the confusion and littleness of the present style'. In February of the same year he referred to the "flatness" of antique work' in a letter to his brother James.
16. Sir Nathaniel had two ship models which were displayed in large mahogany cases.
17. *Walpole Society Journal*, XVI, p. 64.
18. James Adam wrote to his mother from Florence on 12 January 1761 'Jenny also writes to me of a coach which Bob was asked to do and Chambers is doing'. Penicuik Papers No. 4882.
19. Sir John Soane's Museum and Kedleston archives.
20. Robert Adam letter to Lord Scarsdale, 1 September 1761. Kedleston archives.
21. Robert Adam letter of 31 March 1763. Register House, Edinburgh, GD 1/364.
22. J. A. Harris, Stephen Orgel and Roy Strong, 'Inigo Jones and the Stuart Court', 1973.
23. In March 1764 Gravenor was paid for drawing 'at large the palm bed and palm glass frame'. The mirrors were being carved by Mr. Hall in July 1768.
24. Sir Nathaniel Curzon's note book.
25. *Masons' Magazine*, 1792, p. 339.

I would like to thank Viscount Scarsdale, Ottoline, Viscountess Scarsdale, Helena Haywood, Mr. S. Johnson and Mrs S. C. Scull for their help, and I am especially indebted to Mr. Leslie Harris for his invaluable assistance.

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The Picture Collection at Kedleston Hall

Leslie Harris

NATHANIEL CURZON was educated at Westminster School, he then went to Christ Church College, Oxford. In 1749 he was still at Oxford, although in 1748 he had become Member of Parliament for Clitheroe, represented jointly with the Listers who were family friends; in 1754 he replaced his father as MP for Derbyshire. October 1750 had seen him married to Caroline Colyear, elder daughter of Charles, second Earl of Portmore. Before long they were living in Audley Square; his father's house was nearby in Brook Street. When his father gave up his seat in 1754, he was seventy-eight years old, and some of the accounts show that at least by 1756 expenditure on items at Kedleston were being referred to 'Nathaniel Curzon Esq', which seems to indicate approaching infirmity in his father, and that his heir was beginning to take on his responsibilities. In November 1758 he succeeded as the fifth baronet, and in April 1761 he was created Lord Scarsdale.

Although some of Nathaniel Curzon's own expenditure in the 1750s would have been for his London house, it is clear that he was making preparations for when he inherited to rebuild and furnish Kedleston. He had received several legacies including one from his aunt c. 1754 of about eight thousand pounds. A fair proportion of such resources at this time were to be devoted to pictures.

The formation of the collection is more complex than might be expected. The particular purpose of this article is to describe how it came together and the manner of its disposition in the state rooms at Kedleston. A visitor today walking through these rooms, but excluding the principal apartment (the dressing rooms and bedroom), might believe that most of the pictures had been purchased in the course of a Grand Tour, but this is far from the case. Many of those of which Lord Scarsdale would have thought highly were probably either owned already by the family, or more particularly were purchased by him in this country. His collection may be considered to have been in four main groups: inherited from old Kedleston and possibly from his father's London house following the latter's death in 1758, purchased by him in England privately or at sales; his own commissions as from Gavin Hamilton, Zuccarelli and Hone, bought for him in Italy by the picture dealer William Kent (not Lord Burlington's *protege*, who died in 1748).

THE INHERITED PICTURES

The inherited pictures were of family and other portraits several by Lely and Kneller; others by later artists like Dahl, Hudson and Richardson. There are five full-length portraits by Lely which originally hung in the saloon of the old house. They include the *Duke of York* (James II) and [illegible] *of York*. Of the Kneller portraits the finest is probably that of Ruperta, the natural daughter of Prince [illegible]. Kneller also painted Catherine Sedley, Countess of [illegible], mistress of James II. She later married [illegible] first Earl of Portmore, grandfather of Caroline [illegible] who had married Nathaniel Curzon in 1750. There is a charming conversation piece by Arthur Devis of Nathaniel and Caroline Curzon dated 1755, but no mention of it is made in the catalogues of pictures in the house. It is a surprise to find that the two Veronese paintings in the drawing room and those by Carlo Lotti in the library were recorded as being in the old Kedleston in 1744.

PURCHASES IN ENGLAND

The purchases made in England came from a variety of sources, not all of which are at present known; in some cases sources are known but not as yet matched to particular pictures. Two fine pictures were among a number purchased from John Barnard c. 1754: they were a Claude and a Rembrandt; unhappily they had to be sold in 1930 to help meet death duties. In Athenian Stuart's unexecuted designs of c. 1756–7 for a saloon, several pictures are indicated and include the Claude. Other pictures are illustrated by him in watercolour; these are the *Triumph of Bacchus* by Luca Giordano in the music room and his *Diogenes* in the library, also two by Benedetto Luti at either end of the drawing room (all still in their original positions). The beautiful *Landscape in the Rhine Valley* attributed to Aelbert Cuyp in the drawing room was purchased in England in 1759.

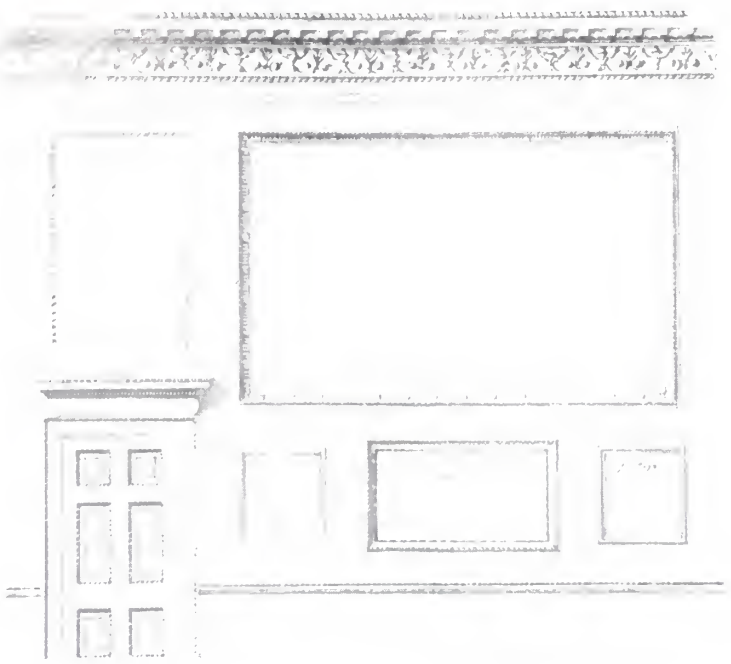
COMMISSIONED PICTURES

His own more important commissions began in April 1756 when Gavin Hamilton received fifty pounds as part payment for an historical picture of Paris and Helen, to be painted in Rome. It was finished three years later and cost two hundred pounds; in view of the apparent reluctance to pay the final instalment (which he did) one may suspect that it was not regarded as a complete success. The picture was, from the first, placed at the top of the great staircase in a position where it is little seen. Francesco Zuccarelli received a series of commissions beginning in the same year and obviously gave satisfaction; there were about six paintings in all. A particularly interesting feature about the two paintings on the subject of Milton's *L'Allegro* in the dining room is that Lord Scarsdale indicated the contents which the artist should include in the paintings.

Another artist who received sizable employment was William Hamilton (1751–1801) to whom payments were made in 1776–7 and 1790; these would have been respectively, for the paintings around the walls in the hall of subjects from Homer, and in the saloon of Classical ruins.

For portraits, Nathaniel Hone was particularly favoured by the family. The most attractive is that of Lord and Lady Scarsdale, which hangs over the chimneypiece in the principal dressing room. The form resembles that of the much later Gainsborough *Morning Walk*, but from documentary evidence the latest date for the Hone painting would seem to be 1761. In the Stuart drawings of c. 1757 already referred to there is represented a similar but not identical double portrait. Circumstantial evidence therefore suggests a date between 1757 and 1761.

v. The music room showing the *Triumph of Bacchus* (colour B) on the farther wall.
Photograph: Leslie Harris.



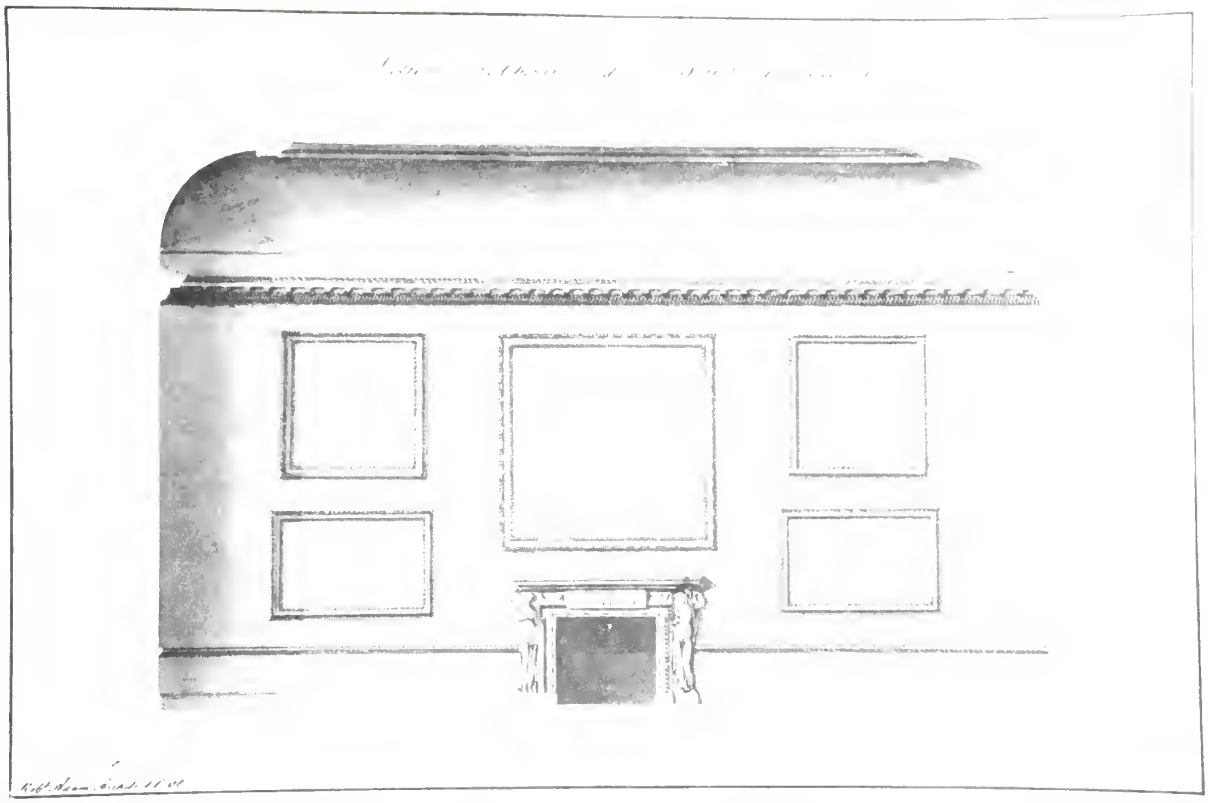
PURCHASES IN ITALY

Some twenty-nine pictures were purchased in Italy by William Kent on behalf of Nathaniel Curzon. Kent's letter from Florence listing the pictures was dated 2 October 1758 that is before Curzon had succeeded to the baronetcy which occurred a month later. Nine of the paintings had been acquired by Kent in the north of Italy by the time he reached Venice *en route* from England. Several came from Genoa and included a Van Dyck of Sir Peter Rycaut and the large Carracci of *Olympia and Orlando* over the chimneypiece in the drawing room. The *Great Madonna* by Carlo Maratti at the top of the best staircase and the *Sleeping Cupid* by Guido Reni in the drawing room were among the nine paintings, which cost just over one thousand pounds. Most if not all remain in the house.

The larger consignment of twenty paintings was bought from the Marchese Arnaldi in Florence (which collection had previously been situated in Rome) for about one thousand, seven hundred pounds. About half were large or relatively large paintings, and included two landscapes by Orizzonte and *The Triumph of David* the latter having been

Left.
1. Robert Adam's drawing of the '*East End of the Musick Room*'. *Photograph: W. W. Winter.*

2. The music room.
Photograph: Country Life.



Left
3 Robert Adam's drawing for a 'Section of the Chimney Side of the With-Drawing Room'
Photograph
W. W. Winter

4 The drawing room as originally arranged, except for the removal of two small pictures on the end wall
Photograph
Leslie Harris

LUCA GIORDANO. *Triumph of Bacchus*. 100 × 166 inches. *Photograph: Sidney Newbury.*

successively attributed to Maratti, Guercino and Matteo Rosselli, they are in their original positions in the music room.

Although the archives at Kedleston contain a number of letters from Kent addressed from Venice, Florence and Rome, it would have been particularly interesting to know the instructions Curzon had given Kent before the latter left England in the summer of 1758.

No documentary evidence for a Grand Tour has yet been found at Kedleston; available dates however permit a tour between April 1749 and 1750. It is therefore possible that Curzon purchased some paintings during such a

ARRANGEMENT OF THE COLLECTION

Before discussing the disposing of the pictures about the house, the plan and building programme call for a brief explanation. The principal floor of the central block may be considered to be of three broad divisions from north to south. On the central axis the Roman inspired columned hall and domed saloon, on the left (east) the rooms representing the arts of music, painting and literature, and on the right (west) the more domestic, though hardly less grand, dining room, and principal apartment (dressing room and bedroom). The building programme of the central block was arranged to begin with the east side and these rooms were pushed ahead with such vigour that the pictures were being put up in the music room by May 1762, by which date the

C. JOOS DE MOMPER and others. *The Naaman Story in the Holy Land*. 54 × 76 inches. *Photograph: Leslie Harris.*

D. PAOLO [illegible]. *Alexander and the family of Darius*. 72 × 72 inches. *Photograph: W. W. Winter*

foundations were just being dug for the remainder of the block.

The method of displaying pictures in the state rooms of large houses varied in degree between two extremes, either cheek by jowl with scarcely an inch between them in which case they dominated the room, or alternatively well spaced large pictures such that they complemented and shared the honours with the rest of the room and may be individually better enjoyed. Lord Scarsdale favoured the latter method and took immense care in arranging his pictures. First he listed his Old Masters, grouped according to size, with measurements. Family and other portraits were omitted they were to be confined largely to the principal apartments and so were not competing with the other paintings. [illegible] were [illegible] considered of less aesthetic significance, except [illegible]s that by Hone of Lady Scarsdale and himself, which [illegible]ed.

[illegible]ay[illegible] [illegible]panned by size and suitability the location in [illegible]ecise details of each picture, he seems to have made [illegible]s from which Robert Adam produced scaled [illegible]which the carpenters could work in fixing the [illegible]s. In the principal apartment were pictures [illegible]bove; in all [illegible]er rooms they were either [illegible] wall[illegible]s were made by the carpenters [illegible] plain[illegible]e avoidance of visible means of [illegible]ves the appearance and discourages [illegible]rations. Adam's sections, signed and dated [illegible] remain at Kedleston; they are for the music

Left.
5. Attributed to Aelbert Cuyp.
Landscape of the Rhine Valley.
52 × 72 inches.
Photograph: Leslie Harris.

Right.
7. Carlo Lotti.
Lot and his daughters.
76 × 56 inches.
Photograph: W. W. Winter.

room, drawing room, library and dining room. In each case the four walls are shown and the pictures are set out, with artists' names, and dimensions.

The actual process of allocating the pictures to the various rooms must have been a gradual one in which matching pairs, size and shape came first. Then must have followed a balancing of aesthetic quality (as he saw it), the subjects represented, the artists, and general compatibility.

The drawing room was and still is the great set piece showing his grandest and most beautiful larger pictures. Well spaced and set against the recently renewed blue damask, it remains today a remarkable evocation of the eighteenth century at its finest. In the original disposition (and as now) there were only five paintings on the chimneypiece wall. The large Carracci in the centre, the two Veronese pictures of *Alexander and the family of Darius* and *Achilles with the body of Patroclus*, above, while the Cuyp and de Momper were below in the most important positions for viewing. The latter picture was an early change from Grimaldi – shown on the section in 1760 as 'il Bolognese'. In the other rooms subject content played an important part in selection.

When entering the music room from the hall, the visitor is at once faced on the farther wall with the vast canvas of Giordano's exuberant *Triumph of Bacchus*; facing it on the nearer wall, above the organ, is Rosselli's *Triumph of David*. In these *Triumphs* music is represented in its percussive form; significantly perhaps, two kettle drums and a triangle are listed in the inventory.

In the library with its seven great bookcases the pictures do not make as important a visual contribution. However the Greek philosopher Diogenes appears in the picture by Giordano; *David interpreting Nebuchadnezzar's Dream* by Koninck and an oval portrait of Shakespeare all contribute to the literary theme. The picture by Koninck, originally attributed to Rembrandt, attracted considerable contemporary attention.

In the dining room all the pictures are in frames set into the wall, and remain exactly as originally arranged in accordance with Adam's section. The subject matter relates to famine, game, feasts and merrymaking. One wonders how the conversation developed when guests unfamiliar with the scheme were entertained here; there would certainly have been enough to talk about. The pictures in the principal apartment have been rearranged on a number of occasions, containing family portraits they have naturally been added to.

Many smaller pictures have not been discussed; they found places in the attic rooms of the main block, the family pavilion and the quadrants leading to the pavilions. There was also a certain amount of infilling among the larger pictures, not always perhaps to advantage.

Left.
6. Paolo Veronese.
Achilles with the body of Patroclus.
72 × 72 inches.
Photograph: W. W. Winter.

Right.
8. Benedetto Luti.
Christ and the Magdalen.
[illegible] × 73 inches.
Photograph: W. W. Winter.

THE CATALOGUES

There are many contemporary accounts in the latter part of the eighteenth century of visits to Kedleston. One of the earliest was that of George Montague in 1766; in his letter to Walpole he made no reference to pictures. However two years later Walpole himself paid a visit and noted in a random manner a number of pictures which had caught his attention. Also in 1768, a visitor referred to 'each room filled with noble pictures, both of landskips, sea pieces and portraits'. In these various descriptions nothing appeared in an ordered succession of rooms and the information recorded was in the briefest form.

In 1771, however, Arthur Young in his 'Farmer's tour through England' provided a most detailed commentary with the pictures located in each of the principal rooms. The development is most marked and is explained by the production of Lord Scarsdale's 'Catalogue of the Pictures, Statues, &c at Kedleston with some account of the Architecture'. The first of several editions was printed in March 1769 in an edition of two hundred copies at a cost of £8–1–10. In 1772 Gilpin made briefer and less accurate comments in which 'a large Coyp, well painted; but badly composed' makes an appearance (surely one of the most beautiful pictures in the house). From then on descriptions follow all obviously deriving from the catalogue, but with varying degrees of emphasis and accuracy. Another edition appeared probably c. 1790 which included changes which had occurred in the meantime; further versions were produced in 1849 and 1861. Dependence on the catalogues continued and in 1877 Jewitt and Hall in their 'Stately Homes of England' continued to recount much the same information.

It is noticeable that all the emphasis in the catalogues was on pictures and sculpture, the latter consisting of casts mainly of classical figures, and of chimneypieces. Architecture received only passing mention, and furniture attracted but two references. Presumably Lord Scarsdale believed that pictures and sculpture required expert guidance, while the rest could be more readily appreciated by visitors without such help.

It is evident that Lord Scarsdale fully intended that his house should be visited; visitors were certainly made welcome as contemporary references testify. There have been a few losses and rearrangements in the collection, but an eighteenth-century visitor, as well as one today, would easily make his way round with the original catalogue and emerge equally impressed.

Leslie Harris has been studying the house and collection at Kedleston for many years and will be publishing a book on it in the near future.

9. ARTHUR DEVIS. *Nathaniel and Caroline Curzon*, 1754. *Photograph: Leslie Harris.*

A. *The Sleeping Cupid*, 33 × 46 inches. *Photograph: Leslie Harris.*

E. The dining room with all the original pictures recessed into the wall.
Photograph: Leslie Harris.

Taxation and The Heritage

A National Shame

Godfrey Barker

Our national heritage in Britain is clearly endangered, our policies for its conservation are breaking down and their efficacy to deal with mounting losses abroad is under fire. It is time for us to consider in detail the arrangements of countries who fight for their heritage more successfully than we.

In Britain we possess provisions on the statute book for payment of capital taxes in kind rather than in cash. Unused (with two exceptions) from their creation in 1910 to after the Second World War, only sparingly used since then, they have met with devious resistance from the present Government at the very moment when their fullest use is most needed. We possess, further, a so-called National Land Fund, designed to facilitate acceptance of houses and works of art by the Inland Revenue *in lieu* of tax by providing monies for its reimbursement. That, alas, was docked of live-

1a. Giovanni Antonio Canal called Canaletto.
Exterior View of the East Front of Warwick Castle.
0.73 × 1.22 m.

1b. Giovanni Antonio Canal called Canaletto.
The East Front of Warwick Castle from the Courtyard.
0.75 × 1.22 m.

This pair of views of Warwick Castle was painted by Canaletto c. 1750. Having been sold by Lord Brooke, the Earl of Warwick's heir, for fiscal reasons, application for their export to the Yale Center for British Art at a price of £550,000 was temporarily withheld on 11 November 1977 for six months by the Reviewing Committee on the Export of Works of Art. Though an announcement had been made in October 1977 that a contingency fund of £1 million for the preservation of the national heritage would be available at the beginning of April 1978 (when it was in fact revalued to £1.42 million), there was an inexcusable delay of several months before any indication was elicited as to how this fund might be administered and allocated. Until that was settled museums were precluded from initiating campaigns to raise funds. Consequently the Ashmolean Museum's bid for one of the pictures had to be abandoned for lack of time, and the Birmingham City Art Gallery valiantly embarked on the attempt to acquire both. In the meantime a departmental error of judgment had split up the contingency fund in such a way that very considerably less than 50 per cent of their cost could be devoted to the Canalettos. Nevertheless, the withholding of the licence was extended by two months to 11 July, and, at the time of going to press, Birmingham is in the almost incredible position of being able to offer all but £77,500 of the price of both pictures. In such circumstances the Government cannot escape responsibility if the pair is eventually divided.

sixths of its capital in 1957; the submersion of what remains into general public expenditure has recently been contrived by the Treasury, as became known in the wake of the Mentmore disaster. The sole encouraging sign has been the scrutiny of its operations (and of Treasury machinations) by the Commons Select Committee whose report was published on 14 June.

At such a point — with punitive taxation compelling sale after sale from our greatest collections — is it any wonder that defenders of the heritage are near despair? We can no longer assume a British monopoly of wisdom in these matters. This article therefore presents, for the benefit of the powers that be, an examination of the systems which currently obtain in France and the United States for the preservation of the heritage, preceded by the sad example of Italy, offered in the belief that disaster can instruct as well as success.

ITALY

Italy, now a siege economy in art, is a fearful warning of what to avoid when confronting extreme problems with the heritage. Ransacked from abroad more than any other European country, it seeks currently to preserve any treasures which remain in private hands by what is in practice an absolute refusal to grant export licences. This is now true even of relatively unimportant pictures and art objects.

This fence erected around Italy has led to the biggest black market in art in Europe. Illusions over its adequacy explain the Italian Government's failure to permit the trading-in of art treasures at death, and also the lack of internal pressure upon it to do so. There is no equivalent, accordingly, of the English or French systems for acceptance of works of art *in lieu* of estate taxes. The Italian Government, complacent in the assumption that no art can leave Italy, refuses also to buy works of art from the private sector except at derisory prices which bear no relation to international values.

The policy of refusing export licences was born out of national[illegible] Fascist days; Mussolini regarded [illegible] heritage as essential to the [illegible] State. It now survives out of [illegible] brought out by the Grand Tour [illegible] with equal discernment by Na[illegible] seeks to close the stable door [illegible] horse has bolted. Unsurpris[illegible] hysteric[illegible] confident [illegible] and th[illegible] art bureau[illegible] might hold for Bri[illegible] ficial on an export licen[illegible] some". It encouraged, in his opinion, the clandestine export of works of art in the boots of cars into Switzerland and the creation of a large illegal export business, no doubt involving the Mafia.

This uniquely arbitrary and bureaucratic refusal to issue export licences is not controlled centrally. Powers are vested in committees of three persons scattered across Italy. Not all are connoisseurs. Many are inexperienced and therefore scared of thunderbolts from their superiors and from public opinion; their fear of signing licences is often reinforced by ideological dislike of private ownership of works of art. Their increased severity dates from the recent abolition within the EEC of the deterrent export taxes which were Italy's traditional means of defending the heritage. These taxes remain on art objects exported to countries outside the Community; but it remains easy to avoid them by export to an agent elsewhere in the EEC who is free to re-export to Switzerland or America or to any country in the world.

Inside the official fence, art prices in Italy are insulated to a remarkable degree from international values. It is the frequent case to find important pictures changing hands at about one-quarter of the prices they would command abroad. Even at these values, the Italian Government is more reluctant than most to disgorge funds to buy from the private sector. The political dislike of art in private hands (at least on the left) has made Italian citizens afraid of attracting tax-collectors' attention by attempting deals with their Government; the temptation to sell illicitly abroad at prices vastly greater than those available in Italy is once again reinforced.

No-one can estimate what remains of Italy's heritage, for although the big collections are known, a number of distinguished minor collections are believed to be concealed from the public gaze. The Italian heritage is the more invisible because citizens are even frightened of lending to exhibitions, attracting wrath from left-wing political bigwigs as well as the interest of bureaucrats if their possessions become known. It is, indeed, possible that in this general state of corruption and confusion more works of art have entered Italy in secret since the War than left her, their acquisition encouraged by the uncertain future of the lira. But who is to know? Value Added Tax is currently imposed at thirty-five per cent on works of art imported into Italy, a further penalty on those honest enough to declare them and a deterrent to addition to the visible national heritage. Thanks to [illegible]ed official panic and stupidity, much of the Italian patrimony now lies quite literally underground.

FRANCE

[illegible] with the un Italian problem of [illegible] Britain – still more fully blessed [illegible] than any other Western country, though lacking the capital resources to buy them as they come on the market. This [illegible] is of course the complete reverse [illegible] obtaining in America, Germany, Switzerland and other 'buying countries' in the international art market.

Like Britain, France suffers from a shortage of private owners still wealthy enough to expand their collections and from a shortage of [illegible] museums adequately endowed with funds for purchase. Like Britain, her only defence against an artistic *debacle* on the scale of Mentmore lies in a Government concerned and sensitive enough to provide emergency support. On this front, the present Government of France wins hands down on any comparison with that of Britain.

The heart of the French attempt to safeguard her artistic heritage lies in the system of *dations en paiement* – the allowance of estate tax credits against gifts of approved works of art to the State. This successful scheme, operating since 1972, differs from the older provisions in Britain for acceptance of works of art in satisfaction of tax in that such acceptances are not treated as notional purchases by the State from the private sector, thus incurring public expenditure, nor is there any requirement for reimbursement of the French Revenue for monies forgone. Indeed, the Frenchman in the street appears to regard his Government as shrewd for accepting tax payments in works of art which will appreciate in value infinitely more than the currency. It is, in short, a straightforward scheme for paying taxes in kind as well as in cash.

The lack of political problem for the French Government in operating this scheme is further reflected in its lack of embarrassment in providing funds when exceptional works of art are threatened with loss abroad. Not only that, but the Government is ready to add to the heritage, as when a Piero della Francesca was secured from the United States just before the March General Election, with the Prime Minister, M. Raymond Barre, providing a special grant to the Louvre for half the funds. The benign concern with which President Giscard d'Estaing views his national patrimony – he was Ministre des Finances when *dations en paiement* began – has spread downwards to the average French citizen who, if he too often lacks pride in his heritage, at least does not resent an enlightened Government spending money on its conservation. In contrast to the puritanical, anti-art feelings which still survive in so many of his British counterparts (that is, if the House of Commons is representative), the Frenchman views both public and private spending on art as justifiable and natural. This same concern affects the views of individual Ministers and civil servants dealing with art matters – whose co-operation and support is crucial to making the system work.

Such alertness and sensitivity allow the French to keep a relatively open art market, however vulnerable to the superior funds of the foreign buyer, with no export taxes and few restrictions. Those that exist include powers taken by the French Government to pre-empt art objects offered at auction or proposed for export. The Government also retains power to impose an absolute veto on the export of works of art, though this is very rarely used, perhaps because it is, unexpectedly, unpopular with French public opinion, which tends to support the right of French owners to sell to whom they please. The right of French owners to buy from whom they please is however fettered by heavy value added tax on imports, which acts as a disincentive to adding to France's national heritage and makes Frenchmen poor competitors for important works in the international art market. The Louvre would dearly love to see it scrapped.

3. Piero della Francesca.
Sigismondo Malatesta, *c.* 1451. 0.44 × 0.34 m.
Louvre, Paris.

This portrait of the famous *condottiere* who became Lord of Rimini dates from early in the artist's career, probably as a model for the fresco painted in 1451 representing Sigismondo on his knees before his patron saint in the Tempio Malatestiano at Rimini. Its recent cleaning has revealed its outstanding quality, making it an invaluable addition to the Louvre's collections, in which this great master was not previously represented; moreover it was probably the last work by Piero left in private hands. More sympathetic than the British Government to the needs of a national picture collection, the French Government provided the Louvre with an exceptional addition to its normal funds of half the cost, which is likely to have been at least a million pounds. In January of this year it was acquired from the United States by the Louvre, and at present it is the well-deserved centre of a special exhibition there in the Pavillon de Flore.

4. Sir Anthony Van Dyck
Rachel de Ruvigny, Countess of Southampton, as 'Fortuna', c. 1635. 2.11 × 1.32 m
Fitzwilliam Museum, Cambridge

Formerly at Althorp, this painting was accepted in 1975 *in lieu* of capital transfer tax at a relatively modest £91,575 to the National Land Fund of £91,575, and was allocated to the Fitzwilliam Museum in 1978. Three other works by Van Dyck have also been removed from the outstanding collection of the master's work at Althorp as a consequence of taxation arising on the death of the seventh Earl Spencer. The desirability of obtaining Government agreement that works of art accepted *in lieu* of tax shall not invariably be excluded from being deposited in the house from which they originated (as long as it remains open to the public) was raised in evidence to the Commons Select Committee investigating the National Land Fund.

THE UNITED STATES

The Americans are to be credited with devising what is, on the whole, the wisest and safest system of any western country for preservation of their artistic heritage. It is a scheme of surpassing simplicity, providing in essence for income tax payers to enjoy substantial reductions in exchange for gifts to galleries and museums. At death, estate duty may be comparably reduced by charitable gifts.

This scheme – which treats art galleries and museums as merely one of several branches of charity – has proved enormously popular and successful, and has led to a proliferation of local County Museums in the 1960s and 1970s to house the cornucopia of pictures and art objects which have been accepted for display to the public. Its provisions are as follows. A taxpayer may deduct up to one-third of his taxable income in any year by the value of gifts donated to, and accepted by, charities or the US Federal Government. Any part of his one-third entitlement not taken up may be 'rolled over' for a period of up to five years. Equally valuably for the taxpayer, all pictures and objects which he offers to charities and are accepted are freed from the considerable appreciated value tax (capital gains tax) which would fall due if they were sold on the open market. (The abuse of the 1960s by which taxpayers were allowed to yield ownership of an object to a charity but keep possession of it until death was ended on 1 January 1970, after stimulating vast numbers of people to realise present gains from the posthumous relinquishing of their goods and chattels.)

At death, generous provisions apply, making the United States much the most favourable Western habitat for persons concerned to avoid the break-up of major collections. (This is not the same, as will emerge, as keeping them in private ownership.) Estate duty rates are lenient, starting at an effective threshhold of $134,000 – the system actually operates via tax credits equivalent to this amount – and rising to only thirty-four per cent at $1 million and to fifty-one per cent at $5 million. As with lifetime taxable income, all direct gifts accepted by charities (be they artistic, religious, educational or whatever) are directly deducted from that part of an estate subject to duty, but this time to an unlimited value. By Paul Getty's donation of virtually all of his major pictures to the Getty Trust at Malibu, California, for instance, his collection has essentially been kept intact and his estate in turn freed from a huge burden of taxes.

This ingenious scheme has the twin advantages of bringing major private collections into public view within a generation and of being largely free from bureaucratic frustration. The Internal Revenue Service intervenes only on rare occasions when a local office questions the valuation of a picture or object determined by a donor (usually independently valued both by him and by the receiving charity). It may refer such cases to assessing panels of experts in major towns across the United States.

This safety net for the heritage is the more essential and admirable, however, given the egalitarian challenge in US tax laws to those who aspire to keep major collections in private hands. Transfer of ownership within a family was much aided by the lax pre-1973 system, which allowed all gifts made at least three years before death to escape inclusion in an estate. This has now been replaced by a harsher 'unified tax' which treats transfers in life on the same footing as those at death and which combines estate duty with gift taxes. It involves – at death – adding all gifts made since 31 December 1976 in excess of $6000 per annum per person (up to which point they are tax free) onto other taxable assets, and then subtracting gift taxes paid on

them. The effect is to discourage any serious hope of major capital transfers within families without heavy punishment by tax, though the practice of 'generation skipping' is still permitted (transfer from father to grandson, attracting tax only once, instead of from father to son to grandson, attracting tax twice).

In consequence most of America's greatest private treasures, amassed by Cabots, Vanderbilts and Rockefellers, are now held in trust, and private possession on the grand scale is only likely with newly acquired collections.

No system exists for payment of taxes, in life or at death, in kind rather than in cash; nor will the Federal Government intervene to save major art works which are forced onto the market, choosing invariably to leave their rescue or loss to private individuals or to public appeals. Nor are works of art prohibited from leaving the country by export licence committees or discouraged from doing so by export taxes. The only inhibition to the free movement of art is the levying of duty by customs on imports of 'craftwork' less than one hundred years old. The 'free fine arts' of any age may enter undutied; these are defined as 'painting, sculpture, and any object where the artist creates from his mind and transposes his mind onto whatever medium'. A craftsman, in contrast (the silversmith, cabinet-maker, glass-blower), is 'making an article already thought of and conceived, however artistic his work may be'. Duty is levied according to the principal compostion of the object, five per cent for wood, ten per cent for fabrics, and so on.

This state of affairs is the luxurious possession of a nation which can securely permit a free trade in art knowing that it has made proper provision for its heritage, through a system appealing both to the economic self-interest and to the well-known civic pride of America's most prosperous citizens.

CONCLUSION

What ought we to do now? Given the extremities into which official indifference has thrown the British heritage, we ought – in an ideal world – to graft on to our own ramshackle provisions the best and most effective solutions evolved elsewhere. It would be a new, but healthy, departure for Britain to enjoy income tax reliefs similar to those offered in America for gifts to galleries and museums, as it is proving increasingly difficult to obtain subscriptions from the public for endangered works of art because of the lack of tax concessions. (This is the reason why 'the rich people all over the Midlands' whom Lord Donaldson fondly hoped would spring forth to save the Warwick Castle Canalettos have not appeared *en masse*.) Further, official obstruction to our own, inferior *'dations en paiement'* system must be removed, not least by making the statutory tests of 'pre-eminence' and the valuations of art objects the responsibilities of several individuals rather than of one (experience showing that the views of individual experts may be questionable, while when they are not, they are all too easily over-ruled).

5. François-Hubert Drouais
Madame de Pompadour, 1763–4. 2·170 × 1·568 m.
National Gallery, London

Formerly at Mentmore, this outstanding painting was offered in 1977, at a valuation on the international market of £6[illegible]00, by the Earl of Rosebery *in lieu* of estate duty. But the normal financing of its acceptance – which, allowing for adjustments in respect of [illegible], would have involved a debit of £385,000 to the National Land Fund, was refused by the Treasury on convincing grounds and contrary to previous precedent. As a consequence the National Gallery, in order to pay Lord Rosebery and [illegible] the picture in this country, was compelled to cut [illegible] annual grant.

Then, a realistic [illegible]llowed Land Fund (as proposed by the [illegible] committee) should be freed from [illegible] control, placed under independent [illegible] empowered by statute for use [illegible] any fund for rescuing exceptional [illegible] threatened by export. The necessity of such a Fund has been strikingly illustrated by the uselessness, as is now seen, of the small Governmental contingency fund set aside last autumn and since fragmented, for propaganda reasons, to swell the apparent increases in several museums' annual grants. And one future danger must be resisted. The Common Market is attempting to secure the imposition by the British Government of Value Added Tax on imported works of art, an impost which – as we have seen – acts in France and Italy as a deterrent to the enlargement of the patrimony.

All this seems, sadly, but a dream for the future; but could it not become real if our Government and bureaucrats were to develop a belated respect for the cultural achievements of mankind?

Godfrey Barker writes on politics (including art politics) for the *Daily Telegraph*.

The Conserving of an Estate

A personal view of the conservation work in the homes of the Duke of Buccleuch and Queensberry and on the Buccleuch Estates

The Earl of Dalkeith

The threat to our National Heritage has become the subject of momentous and at times highly technical debate. Often at the centre of this debate stands the bewildered Country House Owner. With his possessions, he is the focus for many pressure groups, including environmentalists, conservationists and most difficult of all the politicians. An owner cannot deny that the political world is the one upon which his thoughts are most concentrated even when writing about conservation. Unfortunately it is the area in which in spite of the recent success of the Historic Houses Association, he can expect to exert least influence. Most politicians appear unwilling to side with or even think about a cause which for the moment attracts few votes. Nevertheless, there can be little doubt that the state of the Heritage in the year 2000 will have been decided in the political arena. What is most disturbing is that no one will take any decisions now. Among other things this is extremely damaging to the morale of house owners, and particularly to the next generation who are trying to decide what pattern their lives will take. At the moment an owner is faced not only with the steady attrition of financial problems, he has to think of his family and children in the modern world. He feels the pressure from his fellow owners who know that one major sale or demolition is far more newsworthy than a hundred success stories. Above all he is confronted by a less predictable future than at any time in our history and with no hard and fast dividing line between being forced to give up and being able to carry on. While the legislators dither, it is still left to the owner to make this final decision. I think it is important for those concerned with conservation to recognise these immense psychological pressures on the House Owner. They should be prepared to give all their support to him as the person in the front line even if it means entering the political fray.

Nevertheless, while sympathising with other home owners and their problems, for my own part I cannot visualise deciding to give up the responsibility and sell off a historic house and its contents. I feel this particularly as one is only no more than a life tenant and guardian of the family tradition and inheritance (which is itself an integral part of the spirit of the house).

If this sounds over optimistic, it stems from the fact that the heritage in my family's care has the support of a working landed estate. We are fortunate that due to the good foresight of previous generations, there is a sound estate enterprise. While capital invested in land is [illegible] ideal asset for generating the enormous cash flow to meet our conservation liabilities, and [illegible] support the picture of home-trained estate workers, carpenters and plumbers, which gives a flexibility in dealing with conservation problems. [illegible] Bowhill, a nineteenth-century [illegible] Borders, which has suffered badly since the war, when it was [illegible] fruiting trees appeared with [illegible] became [illegible] of the planned [illegible] programme. The benefits of having a home team are demonstrated in several ways. The fungus itself must always be eradicated as soon as possible after the discovery. Thus we are able to start doing within twenty four hours. Reinstatement can be spread out over a longer period, and in less conspicuous parts of the house, replastering and painting is left over for times when, for example, bad weather halts outdoor work on the estate. In more visible places it is comforting to know there is always a team to be relied upon and if the estate labour force is stretched, contractors can be brought in for less sensitive and delicate tasks. One of the most recent outbreaks of dry rot was discovered in the library and other adjoining rooms open to the public. Although it fortunately appeared as the house closed for the winter we had to follow a very tight schedule indeed to complete the work in time for the Easter reopening. As can be seen from No. 1, all the furniture had to be removed. The fragile contemporary silk curtains and wall coverings were taken down and carpets lifted. All the wood along one hundred feet of outer wall on two floors had to be cut out, the stone drilled and impregnated with Murisol and steel beams (cut in the estate workshops) inserted around the windows. In spite of the plastic sheeting covering the bookcases, the appalling dirt meant that every book in the shelves had to be taken out and dusted. Without a sympathetic team of estate craftsmen, I doubt if the task could have been completed on time, let alone without a single item broken, object lost or extra tear in the curtains.

Although the restoration of a home, such as Bowhill, is at the front of one's mind, an estate owner must all the time think of the other buildings in his care, farm buildings, bridges, churches, even villages. These are responsibilities which often accompany any land ownership, though once again they are more easily tackled if there is a sizable estate. The Boughton estate has responsibility for the greater part of six villages within a few miles of the house, two of which have recently been designated as Conservation Areas with the probability that the others will follow. Most of the houses are pre-1800. Many of them are thatched and should ideally remain so. However, for a three-bedroomed estate cottage a complete replacement roof of thatch costs six thousand pounds with maintenance every twelve or fifteen years at two and a half to three thousand pounds as against a tile or slate roof, costing three thousand pounds initially, with a life of forty years. Even with an individual cottage, the cost is daunting, yet re-thatching is still estate policy. For us it is just one more regular maintenance item, as is the running battle against dry rot.

If I say that, with such maintenance at a barely acceptable minimum standard, we are just able to generate the necessary income, that limits are already having to be drawn, certain items deferred and the problems enlarged, I am sure that some people will conclude wrongly that we must be able to find the money (all that land after all) but they fail to understand the delicate balancing act with which we are involved. Heritage is to be supported by the

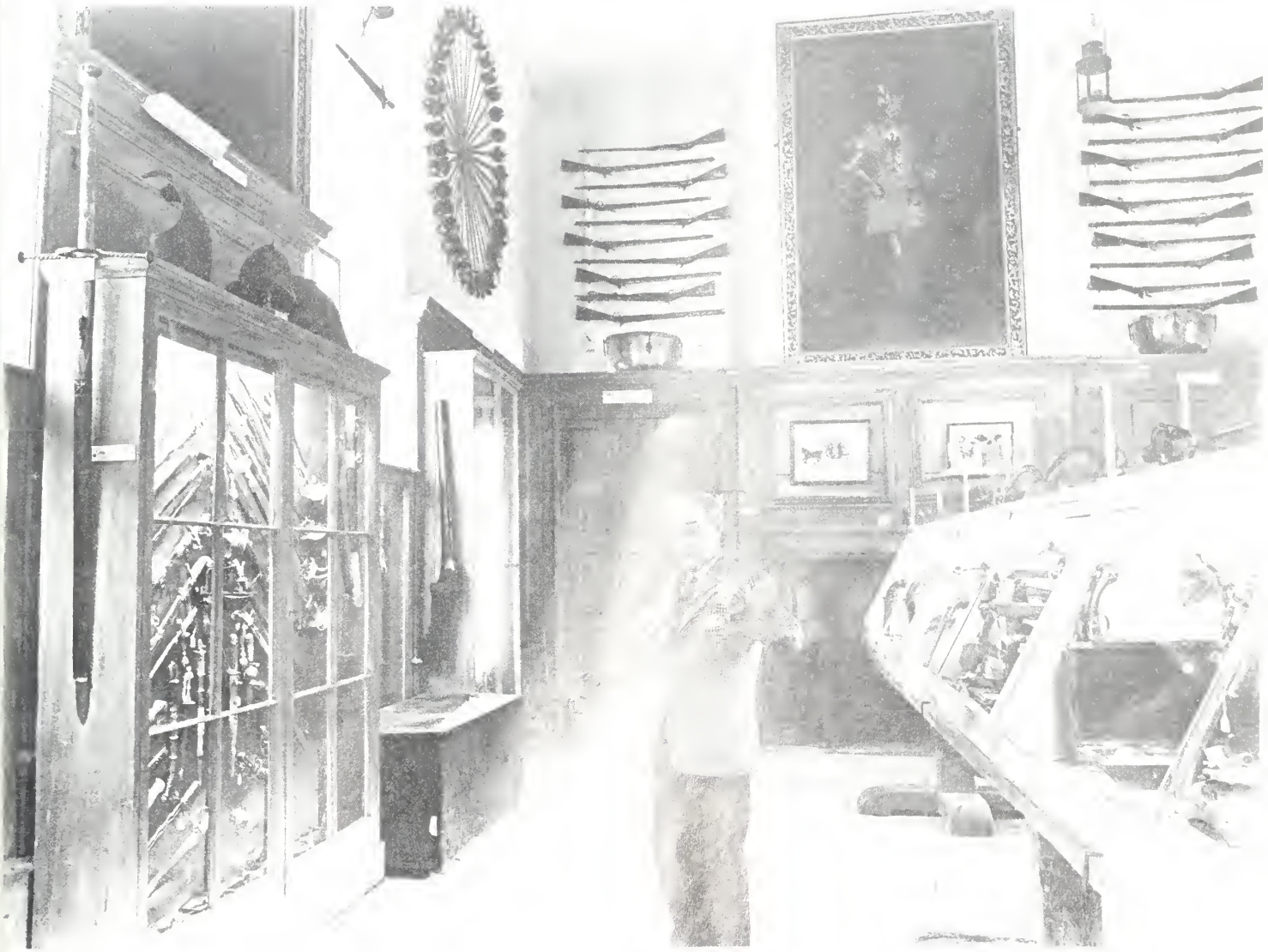
A. Boughton House, Northamptonshire.

B. Drumlanrig Castle, Dumfriesshire.

1. The library, Bowhill, during restoration. *Photograph R. Clapperton, Selkirk.*

2. The library, Bowhill, after restoration.

3. The textile repair room, Bowhill. *Photograph: Tweedale Press Group*



4. The armoury, Boughton House. *Photograph: Edda Iceland*

estate in the future, it has to be commercial. That means adequate re-investment. Every spare penny (after a reasonable conservation programme) is ploughed back into improvements to generate a greater capacity for maintenance in the future. I am sure that it would be fatal to fund further conservation either at the cost of such reinvestment or by sales of crucial revenue producing assets such as land. Can we even maintain the balancing act for the future?

A few years ago the answer would have certainly been 'yes'. Unfortunately two problems involving major capital expenditure which had been on the horizon for some time, became matters of urgency rather earlier than anticipated. One, the lead roof at Drumlanrig Castle (colour B) which needs replacing can, or rather will have to be spread out over a number of years, perhaps as many as ten. The longer the delay, the greater the danger from dry or wet rot. At current prices it will cost not less than a quarter of a million pounds.

The second problem is the stables block at Boughton. When built in the seventeenth century it was unfortunately sited on a geological fault with a conduit running underneath it. Parts of the foundations have been slowly sinking causing intolerable strains on the building. Two years ago an architectural survey showed that unless major work was done it would probably collapse sometime in the 1980s. From colour V and No. 7 it can be seen what an integral part it is of the Boughton assembly of buildings. The cost of underpinning and recovering the building is three hundred and seventy five thousand pounds. The most vital foundation work has already been done and the programme will be completed in three years. Where will the money come from? Certainly not income and the estate at Boughton is already too small for further land sales to be contemplated without jeopardising the normal maintenance programme. An application for a grant from the Historic Buildings Council was made, but rejected, apparently on the grounds that the Buccleuch Estates is able in the last resort to bring in the funds for the Boughton stables from Scotland. That decision fails to recognise the indisputable fact that this can only be at the cost of our other conservation commitments. As for the dreams — of restoring the north gallery at Drumlanrig or the nineteenth-century conservatory at Dalkeith (No. 5) — these may well have to remain dreams.

So far I have avoided any mention of opening to the public. All three houses, Drumlanrig, Bowhill and Boughton, as well as the park at Dalkeith have been opened during the last three years, but it is too early yet to judge the long term benefits, if any. So far the costs have been high and although every effort is being made to turn it into a profitable operation, the returns are disappointing. However, there are other reasons for opening. Although the houses have always been freely accessible to connoisseurs and historians, we feel a moral obligation to open to a wider public. By so doing we hope also to show how much better a collection of paintings and furniture is in the sympathetic environment of its own country house. We want to persuade people that even if the government could afford to stem the flow of treasures out of this country, putting them in museums is only a poor second best.

Opening puts much greater pressure on a fragile house. In particular, it exacerbates one of our greatest problems – that of light. A stream of expert visitors over the years have drummed into us realisation of the irreparable damage which takes place in textiles, watercolours and even the marquetry of furniture. This message must be repeated over and over again as the owner living with the tapestry, or whatever, is the least likely person to notice the gradual deterioration. There is an excellent very short article by James Lees-Milne on the subject which ought to be compulsory reading for any Historic House owner (*Historic Houses Association Journal*, Spring 1977). He even makes a virtue out of having the blinds drawn – 'a room full of beautiful things looks better in the half light than one which is grossly illuminated by sunshine or spotlight'. On a sunny day the blinds are firmly drawn and the shutters closed. Though vital, it is not entirely satisfactory. The pleasure of visiting a country house extends to being able to see out of the windows, enjoying the endless permutation of views. There is a partial solution, to cover the windows with ultra-violet absorbing paint or polythene, but it is fairly expensive and we are only at the beginning of what will be a long programme. Furthermore it reduces overall light damage by only fifty per cent and one could be lulled into a sense of false security.

Fading can never be repaired but rotting and disintegration of textiles by light and regular handling can to some extent be stabilised. We have recently opened a textile repair room at Bowhill (No. 3) supported by a valuable reserve of local voluntary help. The room operates under the supervision of Miss Marjory Findlay who has already worked wonders at Hopetoun. She organised the layout and special tables were built by estate carpenters. As many as sixteen people can work at any one time and more than thirty local needle women already are participating. At the moment work is restricted to stitching and netting, though we hope in the end to move on to the more complicated tasks such as washing of tapestries.

For other sorts of restoration we have usually to go outside to the experts in the museums and the professional restorers. Indeed the role of an owner with a wide range of responsibilities is often limited to finding the expert with whom he can entrust his treasures. Paintings, of which there are usually half a dozen being cleaned or repaired at one time, are split among three or four restorers whom we have got to know over the years. Furniture can sometimes be dealt with by our own house carpenters, but there are pieces which will need to go away. That is much more difficult. A pair of tables and mirrors by Gerreit Jensen have even been sent to Paris for repair.

Very occasionally we may find the man with latent talent inside the organisation already. The important Armoury (No. 4) at Boughton is looked after by a dedicated craftsman who started as a house carpenter, third generation, and kept an eye on the pistols and swords in his spare time. Over the years he has become enormously knowledgeable, has cleaned and repaired numerous weapons, and has now set up a very striking exhibition. Occasionally he goes up to the

1 The conservatory Dalkeith House in its present state
Photograph: Scottish Field

6. Dalkeith House, showing restoration work in progress. *Photograph: Scottish Field*

Wallace Collection or the Tower of London to have a chat and keep in touch, but I suspect he gives as much information as he receives.

This exchange of information and the chance for discussion are among the most enjoyable sides of our conservation work. In the last few months we have begun with the help of the Victoria and Albert Museum a gradual programme of re-examining and photographing the miniature collection. Although always attracted to the miniatures, I have come to appreciate them and understand them much more fully as a result of peering through a microscope and hearing the patient explanation of the differing styles. Inevitably things that one particularly likes are looked after with that little bit of extra care, so that museums which are able to spend time involving owners in their examinations and talking to them, are indirectly benefiting the cause of conservation enormously.

7. The stables block at Boughton, seventeenth century, in urgent need of extensive repair work

Relations with the experts are, of course, not always perfect. An owner is quick to take offence when something treasured for generations is debunked without [illegible] fact particularly when one knows how frequently mistakes are made. Another problem arises in such a [illegible] subject as the style of conservation when the [illegible] finds himself caught between conflicting experts [illegible] Dalkeith (No. 6) when the stone pediment above the front [illegible] began to disintegrate recently we received contradictory advice. Some said that it should be replaced with a [illegible] carved stone, others that the old stone could be [illegible] prevent further deterioration. There seemed to us [illegible] types of questions raised. Firstly, a purely [illegible] of whether the spray could penetrate [illegible] effective. It is impossible for the owner [illegible] on that either way even if he has [illegible] technical detail. The second question [illegible] importance of the original stone [illegible] building. On this type of question [illegible] sympathetic owner can reasonably [illegible] it was decided to insert a replica [illegible]

sure it must have caused anxiety to some of our well-meaning advisers.

Because we sometimes make a decision on a personal and aesthetic ground as opposed to purely technical grounds it does not mean that we do not want or need to be fed all the latest information on conservation techniques. As I recall it, in the early 1950s when parts of the internal courtyard at Drumlanrig were being repointed, a cement mortar was used. It not only looked ugly but it is now known that it actually worsens the damage to the soft sandstone. We only discovered this quite recently, and have begun replacing it with French lime. I doubt whether such a mistake could be made today, but it illustrates how important it is for conservation experts to ensure that the most up to date information on conservation techniques is rapidly circulated to owners.

Shortage of space inhibits mention of much else that we do particularly those things which are part of the daily routine of living in a big house. There is, however, a final aspect which I would like to touch on though it may seem to go beyond conservation.

Everything we do is aimed at maintaining the indefinable atmosphere and special interest of a Historic House. This derives partly from the connection of a building and its treasures with a family and its history and traditions. All these have been developing together over hundreds of years. By simply continuing to live in a house, the family certainly keeps the thread unbroken. However, if the atmosphere created by this link is to maintain its vitality, there is a need for the continuing development of the collection. With so much else to finance, we are able, with the exception of portraiture, to justify very little patronage of contemporary artists. There are times when I wish that we could rationalise certain parts of the collection by selling interesting, but for the house comparatively less important pictures and furniture and buying with the proceeds the works of contemporary artists. The stumbling block arises in the otherwise excellent Capital Transfer Tax deferral provisions. Works of major artistic importance are exempt from paying any duty until they are sold. This incentive to owners not to sell off their possessions is clearly instrumental in preventing a flood of works of art on to the market and out of the country. However in time it could have a rather stultifying effect on our unique Country House Collections, and I wonder whether it might not be somewhat refined, for instance by a scheme to reduce or lift the tax provided the proceeds from art sales are re-invested in art. This would have the effect not only of adding another chapter in the development of our great houses, but also of channelling valuable funds to contemporary artists.

In such a scheme there should be no serious danger of dispersing National Heritage as those owners with artistic interest enough to take advantage of it, would be unlikely to knock serious holes in their own collections. It would add an exciting positive new facet to the work of people deeply involved in our cultural and artistic life. Not that the work is not already immensely varied for as I have tried to illustrate in this article, conserving an estate has a great deal more to it than perhaps might immediately meet the eye.

Open to the public
Bowhill, nr. Selkirk, Scotland
30 April – 2 October 1978
Drumlanrig Castle, near Thornhill, Dumfries[illegible]
30 April – 28 August 1978
Boughton House, Kettering, Northamptonshire
30 July – 29 October 1978
Each house is open seven days a week from 2.00 – 6.00 p.m.

The recent sales at Stonor and Mentmore, coupled with the departure of the Canalettos from Warwick Castle and four Van Dycks from Althorp have forcefully demonstrated how far policies to protect the contents of great houses lag behind measures to preserve the buildings themselves.

Empty rooms

Marcus Binney

MOST RECENTLY the problem has been highlighted by the dispute over the Raphael cartoon from Holkham. Holkham with its Kent furniture, its superb collection of paintings, including no less than nine Claudes, is the most outstanding and intact example of a great house of the age of the Grand Tour and virtually any sale from it would be a tragedy. However if one major item had to be sold to meet Capital Transfer Tax liabilities the Raphael cartoon for the *Belle Jardiniere* in the Louvre was the obvious candidate. It was hoped that it would go to the British Museum through the *in lieu* procedure, but though clearly of sufficiently outstanding quality it has been rejected because the Treasury's adviser will not accept the valuation. The possibility now is that either the cartoon will be put on the open market and fetch a price which will make the original offer look like a bargain, or that other furniture and works of art, which are integral to the collection will be offered instead – and the first sad steps towards the break-up of Holkham will have been taken.

1 and 2
Kimbolton Castle Huntingdonshire
The great house built for the first Duke of Manchester between 1691 – 1719 by Vanbrugh, Gabriel and others was sold by the tenth Duke in 1949. It is now well looked after by Kimbolton School, but the great collection of furniture so appropriate to the house has gone. These two views show the saloon as it was (left) and is today (below).

3. *Belsay Castle, Northumberland*
Built by Sir Charles Monck in 1805–1817 Belsay is the most important Neo-classical house in the country. Today it is empty but once all the rooms large and small contained marvellous contemporary furniture.

Lady Birk, Parliamentary Under Secretary of State at the Department of the Environment, last year set up a committee with a view towards establishing criteria for preserving historic houses, their parks and contents, and drawing up a list of houses of such international importance that they should in no circumstances be broken up.

What is vital however is that any decisions as to what is preserved should be taken not just in the context of what remains but of what has gone or what has been broken up. In answer to the argument 'why preserve Mentmore when the National Trust already has Waddesdon and Ascott' one needs to look at the long list of major Victorian houses which have lost their contents altogether. As Mark Girouard says in the preface to 'The Victorian Country House': 'Remarkably few big Victorian country houses are still privately lived in and it is largely thanks to the English system of private education that so many remain in existence at all.

Bear Wood is a College, Westonbirt a girls' school, Bryanston a [illegible] school, Alton Towers a convent school, Kinmel was a Quaker school till the disastrous fire, Kelham is now local government offices, Abney Hall is Cheadle Town Hall [illegible] is now prestige offices. All these can be regarded as successful adaptive uses, but had they survived intact they would increasingly come to be regarded as the most remarkable group of nineteenth century country houses in [illegible].

John [illegible] in his 'Country Houses in Britain: can they Survive?' (British Tourist Authority, 1974) compiled a long [illegible] list of losses of contents of houses of all [illegible] sorts; even this does not claim to be complete. [illegible] Wiltshire's Ashburnham Place, Sussex's Virtually [illegible] great collection and decorative [illegible] great interest', Belsay Castle, Northumberland' [illegible] of the most important neo Classical house

[illegible] Lord [illegible]
[illegible] Lords in virtuoso
[illegible]

5. *Crowcombe Court*
The drawing room with its family portraits. Following damage by fire in 1973 this fine Baroque house with superb interior was acquired and repaired ten years later by a trust which has since closed.

in the country – the Craven Collection 'break-up of an historically outstanding group of seventeenth century portraits formerly at Coombe Abbey, Ashdown House and Hampstead Marshall', Horsted Place, Sussex 'survived as a remarkably complete Pugin house with original furniture until it changed hands', Appleby Castle, Cumberland 'still a private house but now lacking its historic contents' Cornbury Park, Oxfordshire, 'removal and partial dispersal of a fine Edwardian collection'; Ince Blundell, Lancashire where the marbles have been removed from the Pantheon Henry Blundell built and probably designed to house them in 1802–1810; and Mamhead, Devon: 'disposal of contents that were an integral part of the 1830 house'. To these can be added, to name but a few, Bretton Park, Yorkshire, Cobham Hall, Kent, Brympton D'Evercy, Somerset, Crowcombe Court, Somerset, Denham Place, Buckinghamshire, Hampton Court, Herefordshire, Kimbolton Castle, Huntingdonshire, Nuneham Courtney Oxfordshire, Rudding Park, Yorkshire, Shardeloes, Buckinghamshire, Staunton Harold, Leicestershire, Wroxton Abbey, Oxfordshire. All these houses and many more had contents or collections of such artistic or historical importance that they would now be candidates for exemption from Capital Transfer Tax on the condition that the houses were open to the public.

And these of course are just the houses that have been successfully adapted to new uses. To them must be added the huge numbers of country houses demolished or gutted since the war. Peter Reid who compiled the lists of demolitions for the exhibition 'The Destruction of the Country House' at the Victoria and Albert Museum in 1974 calculated that a grand total of seven hundred and twelve country houses

6. *Shardeloes, Buckinghamshire*
A chimneypiece with superb andirons. The house though well looked after by a housing association has lost its contents.

7. Staunton Harold, Leicestershire.
The Yellow Drawing Room when the family portraits were still there. The house is now a Cheshire Home, though serving an admirable purpose has lost its contents.

had been demolished, gutted or fallen into ruin since 1945, four hundred and seventy-six in England, two hundred and three in Scotland and thirty-three in Wales. The figures were broken down as follows:
England: four hundred and thirty-one demolished; seventeen in ruins, twenty-eight burnt and then demolished.
Scotland: one hundred and seventy-five demolished; ten in ruins, eighteen burnt and demolished.
Wales: twenty-three demolished, ten in ruins.

Not the least irony is that a considerable number of the country houses which have lost their contents have subsequently received substantial grants from the Historic Buildings Councils. Among them are Ashridge, Hertfordshire, Aynhoe Park, Northamptonshire, Hinchingbrooke, Huntingdonshire, Kimbolton Castle, Huntingdonshire and Wardour Castle, Wiltshire. What is needed therefore is some more positive way of preserving country house collections intact.

As Government ministers have stressed on many occasions since 1974, it is now official policy to help private owners who open to the public to continue as this is the cheapest way to maintain the houses. To this end the Government has granted exemptions from Capital Transfer Tax to outstanding houses but this is still a passive rather than a positive measure. For it is clearly unsatisfactory for the Historic Buildings Council to give a fifty per cent grant for the repair of a building only to find that the owner is having to sell off contents in order to raise his share of the cost of repairs. A case in point is the splendid Reynolds of the first Earl and Countess of Mexborough at Doddington in Lincolnshire which has hung in the gallery since it arrived in the house. Here the owner, faced with an extensive repair programme, is trying to have the painting accepted *in lieu* of capital tax and left on deposit in the house. In this he has the support of local museums which have stated they would prefer to see the picture remain *in situ* in its historical context than to exhibit in their own galleries. Legally there is no obstacle [illegible] the State may deposit works of art where it wishes [illegible] it is satisfied about security, public access and [illegible] conditions.

[illegible] the Arts, Lord Donaldson has said that [illegible] trust can comply with suitable arrangements [illegible] public access, and an important collection [illegible] otherwise be broken up, the Government are [illegible] sympathetic and would be prepared to consider [illegible] whether there were particularly strong reasons [illegible] could be made and whether satisfactory [illegible] for surveillance and general [illegible] collection could be made' (House of [illegible] March 1977, columns 1092–93). Lord

Left.
8. Staunton Harold.
The staircase as it was.

9–12. *Ashburnham Place, Sussex*
A virtually complete dispersal of a great collection and decorative schemes of great interest.
Above
9. Renaissance paintings in the dining room, Ashburnham Place, Sussex.

Donaldson made a similar point about help for buildings by individuals or discretionary trusts, and has admitted that 'the issues are not of law but of policy' (Memorandum submitted by the Joint Committee of the National Amenity Societies to the Parliamentary Committee investigating the Land Fund).

Much will depend on whether the recommendations of the report of the Environment Committee of the Expenditure Committee of the House of Commons on the National Land Fund are implemented. Witnesses to the Committee have urged that the Land Fund procedure be extended to allow chattels to be accepted in payment of capital taxes and then left on deposit in houses where they may be seen by the public. Now that the Land Fund Report urges that this be done, it is crucial that it should become Government policy forthwith.

Since 1953 it has been possible for works of art or chattels to be accepted *in lieu* of tax and left in National Trust houses. This has happened at more than thirty houses belonging to the two National Trusts including – in chronological order – Ickworth, Petworth, Saltram, Hardwick, Culzean, Brodick, Waddesdon, Shugborough, Knole, Uppark, Wallington, Felbrigg and Erddig. This system has worked very well: to extend it to private houses open to the public is the next logical step.

This step has already been taken in France. A recent exhibition at the Louvre of works of art accepted by the French State in payment of tax under the French system of *dations en paiement* include tapestries from the Château d'Anet which have been allowed to remain on display in the house after acquisition by the state. The alternative is illustrated by the recent tragic departure of four Van Dycks from Althorp in Northamptonshire, which has long been one of the most outstanding and complete of all country house collections. This included the double portrait of *Lady Elizabeth Thimbleby and Dorothy, Viscountess Andover* which hung over the chimneypiece in the gallery at Althorp. This has now been acquired by the National Gallery and taken out of its seventeenth-century frame.

The arguments for new steps to keep country house collections together are even stronger in Britain than perhaps any other country in Europe. Whether for the furniture that was made specially for them or the remarkable series of family portraits, or the great collections of works of art created as a result of the Grand Tour, tapestries, old masters, porcelain, carpets, furniture, objects of vertu of every kind, the country house in Britain represents a synthesis of European taste, art and craftsmanship that is rarely to be found in houses on the continent. So many French *châteaux* lost their contents at the time of the Revolution, and few were anyway the principal collections of their owners. In Italy though marvellous villas survive in remarkable numbers (very few alas accessible to the public) their interiors are remarkable mainly for their frescoes rather than for furniture or individual paintings. In much of Germany there is no equivalent to the country house, only the *Residenzen* and *Lustschlösser* of ruling princes great and small. When these were taken over by the State in 1918 they lost almost all their furniture which the families were allowed to retain. Spain, though it abounds in castles – many ruined – has no real equivalent to the great house in a great estate, furnished and decorated in the seventeenth, eighteenth or nineteenth century. In Austria though many beautiful *Schlösser* do survive, war and taxation have taken cripplingly heavy toll.

Top left
10 China on display in the Crimson State Bedroom Ashburnham Place, Sussex

11 The dressing table in the Crimson State Bedroom Ashburnham Place, Sussex

Left
12 The chimneypiece in the Crimson State Bedroom Ashburnham Place, Sussex

In a European context there is therefore very good reason for taking special steps to preserve country houses in Britain. In 1976 historic houses in private ownership attracted eleven and a half million visitors, a third of them from overseas, a very impressive figure when compared to the total of twenty-four million visitors to museums in Britain the same year which included the huge numbers who go to the British Museum, the National Gallery and the Science Museum. In 1978 it is estimated that overseas visitors will spend some four thousand million pounds in Britain, at least three hundred million pounds of which will go directly to central Government through Value Added Tax duties on petrol, liquor and cigarettes.

All the research carried out by the British Tourist Authority shows that historic places and buildings, followed by museums and art galleries, are the principal attraction this country has to visitors from abroad, taking precedence over shopping, seeing friends and all other forms of entertainment or recreation. In this context Britain's glorious country houses far from being the albatrosses they seemed only a short while ago, are proving a wealth it would be folly to neglect.

Marcus Binney is Architectural Editor, *Country Life* and Chairman of Save Britain's Heritage (SAVE)

Books

The Work of Robert Adam

By Geoffrey Beard

144 pages, 181 illustrations and 60 colour
London: JOHN BARTHOLOMEW
£9.95

In 1962 John Fleming published 'Robert Adam and his Circle in Edinburgh and Rome'. This fascinating volume was the first study of the great architect to be based upon original research. It gave detailed account of Robert Adam's experiences in Rome and the early influences upon his work, hitherto unknown. The book ended with Robert's establishment in London in 1758 at the age of thirty – poised on the springboard, as it were, of his meteoric career. Since 1962 we have been anxiously awaiting the completion of this biography, but Mr. Fleming has not yet vouchsafed to oblige us. Instead we have had Aileen Harris' 'The Furniture of Robert Adam' (1963), Dame Stillman's 'The Decorative Work of Robert Adam' (1967), Doreen Yarwood's 'Robert Adam' (1970) and a number of revealing articles by scholars on specific aspects of the master's work. But the completion of his life and work in Britain in comprehensive form has yet to be brought about.

Geoffrey Beard's 'The Work of Robert Adam' cannot be said to fulfil this need. It contains but 27 pages of text, practically ignoring, and rightly in the circumstances, biographical material. It includes a useful up to date bibliography. It provides 181 black and white plates, and 60 colour plates, all of high quality, with explanatory notes upon each illustration. There is even a map of England, the Lowlands of Scotland, and Ireland, showing where Adam buildings and monuments are to be found. The subject, arbitrarily selected for this picture book give an excellent synopsis of Robert Adam's architecture and furnishings. In the opening paragraph of the Preface Mr. Beard states that the purpose of 'The Work of Robert Adam' is to be 'a record and analysis of the contribution Robert made to eighteenth century architecture and decoration'. But because the text is so strictly limited the purpose is only partially fulfilled by the intent.

Robert and his brother James made loud claims in their three volume 'Works in Architecture' (1773–9) that they had corrected the debased taste, in other words they had put a term to the Palladian, or to be more exact, the Burlingtonian style, which had prevailed in British architecture during the reign of the first two Georges. The boast cannot be wholly substantiated. Robert Adam was not a modest man. On the contrary like many young men of genius he was conceited and opinionated. James, who was no genius, tagged along in his brother's wake. At any rate Robert on his return from Rome set himself up as the leading exponent of the Neo-classical style of architecture and decorative design. In spite of there being among his contemporaries rivals of high ability, like Keeper Taylor, James Paine, William Chambers and John Carr, the Adam name certainly came to designate the reformed style.

[illegible] that his own work derived from a study of Italian antiquity, Robert was echoing [illegible] by Inigo Jones, Wren, Hawksmoor, Vanbrugh, Colen Campbell, William Kent and their colleagues and predecessors previously, but with less pedantry than Lord Burlington. Burlingtonian narrowed down to imposing exteriors. Adam vision was far larger and broader. Indeed his learning was more [illegible] than that of [illegible] better educated in the actual science of building. It is true that in Rome he, like the Burlingtonians, had studied with immense industry all the ancient remains in and around the City. He had studied those of Hadrian's Villa at Tivoli. He had even studied Diocletian's vast palace on the eastern shore of the Adriatic. But he had also studied with hardly less thoroughness the works of the Italian Renaissance, Baroque and Rococo. Before embarking upon his grand tour in 1754 he had versed himself in the Greek discoveries of his seniors in age, Robert Wood, James Stuart and Nicholas Revett. He had tried his hand at Gothic and castellar designs. But the most powerful influence upon his imagination during the Rome sojourn came from two intimate friends, Piranesi and Clerisseau, whose archaeological designs and landscape drawings were more tasteful than derivative from the antique. If Clerisseau became his *protege*, Piranesi was his mentor. And Piranesi's creations belong to the category of Rococo. So the combination of all these divergent influences, seasoned by the strong personal flavour of Robert's own imagination, and flung into the melting pot at that 'hectic pace' at which his creative powers worked (a point well observed by Geoffrey Beard), resulted in designs by no means exclusively classical.

It is doubtful whether Robert Adam's informed contemporaries fully recognised the extent of his eclecticism and originality. Horace Walpole saw in his architecture and decoration an over-elaboration of detail, which offended him. He complained of what he called his 'gingerbreads and suppets of embroidery'. Thank God, he exclaimed in 1782, for Mrs. Montagu's new house in Portman Square by James Stuart! It was a noble, simple edifice, 'not larded and embroidered and pompomed with shreds and remnants, and chinquant like all the harlequinades of Adam, which never let the eye repose a moment'. We know exactly what he meant by this uncharitable criticism, and can to some degree sympathise. Fussiness was Adam's too evident fault, even in those *tours de force* of beauty and elegance, the long gallery at Syon and the glass drawing-room of Northumberland House. The length of years he spent returning to the same houses may have had something to do with it (for example, at Croome Court he worked on and off for over twenty years). But the multiple sources of his inspiration had a good deal more.

If Robert Adam tended to overlay simplicity in many of his interiors, are we right to discount the nobility of his several façades and monumental apartments? No, we are not. The Ravelin Gate of Fort George is massive and military. The extensions to Compton Verney are deliberately Vanbrughian (Adam much admired Vanbrugh). The south front of Kedleston is Roman and masculine in its 'movement'. The vestibule at Syon is more majestical, and also more colourful, than any room of a Baroque palace in Britain. The connecting portico at Osterley is Grecian and reticent. The tomb to Colonel Townshend in Westminster Abbey is Baroque, and might have been designed by Bernini. The Brislee Tower at Alnwick, surely one of the most eccentric towers in existence, is sheer Rococo. Yes, Robert Adam was by no means a classical purist.

It is in Section III, 'A Regiment of Artificers', that Mr. Beard really comes into his own. As he modestly puts it, 'The part played by the craftsmen in the creation of the Adam style is gradually emerging from a period overshadowed by the splendours of the work itself'. He indeed is the acknowledged expert who has already revealed to us much about the eighteenth century craftsmen. In this section he has something new to tell about Adam's relations with his craftsmen. We learn for the first time who these men were, and what were their qualifications. They numbered humble artisans, and not so humble individuals like stuccoist Joseph Rose in the provinces. They numbered celebrated sculptors, like Nollekens and painters like Zucchi and Zuccarelli in the metropolis. The great Chippendale actually made a sofa and chairs for Sir Laurence Dundas to Adam's, and not his own design. At no period in the history of English craftsmanship were men so skilled as during the second half of the eighteenth century. In his working life Robert Adam employed many thousands of them. He managed to be the directing mind of a colossal army of craftsmen scattered up and down the country. For he not only designed down to the minutest detail every ceiling, wall, staircase, chimneypiece, piece of furniture, carpet, door-lock, candelabrum, and often silver tea pot, sugar basin and candlestick. He saw to it that his stuccoists, painters, sculptors, cabinet-makers, hosiers, lock-, iron- and silversmiths in Scotland, Wales and England carried out to the letter what he dictated. It was an astonishing performance by an astonishing man.

JAMES LEES-MILNE

English Interiors 1790–1848
The Quest for Comfort

By John Cornforth

144 pages, 126 illustrations and 49 colour
London: BARRIE AND JENKINS
£15.00

To any student of the history of interior decoration this book will come as a most welcome follow-up to John Cornforth's and the late John Fowler's earlier work, 'English Decoration in the Eighteenth Century'. This new volume is a collection, made by John Cornforth in recent years, and parts of which he has revealed occasionally in issues of *Country Life*, of contemporary illustrations of the interiors of over sixty-five English houses in the first half of the nineteenth century. It includes not only views of some great country houses, some of which are already well-known (such as Hunt's views of Hardwick Hall), but also views of small and lesser known country houses, of town houses and of some 'special' houses belonging to architects (John Nash), collectors (Thomas Hope and Sir John Soane), antiquarians (William Beckford at Fonthill, Thomas Lister Parker at Browsholme, Samuel Rush-Meyrick at Goodrich). Many of them are published either for the first time, or at least for the first time in recent years and so together provide an invaluable fresh source of information for historians and interior designers. Some of the illustrations, mainly watercolours, were executed by professional recorders (such as Ford, Hunt, Robinson and Buckler), some by artists with an eye more for colour and light than for domestic detail (as in Turner's views of Petworth), and many were done by eager amateurs, often ladies of the household, whose sense of perspective and scale sometimes erred wildly, but whose attention to the minutiae of domestic arrangement never faltered.

In all these illustrations (49 of them reproduced in colour, 126 in black and white), the author shows that it is possible to study in detail the way in which rooms of both upper- and middle-class homes were decorated and arranged in the first half of the nineteenth century (in fact the period covered by the illustrations extends further than the title suggests by including Carter's views of Strawberry Hill in 1788 and other earlier eighteenth-century illustrations in the introduction, and at the end of the period, a number of watercolours of the 1850s and '60s). The pictures show many elements of interior decoration

that have been destroyed since or altered beyond recognition – window curtains, carpets, light fittings and even more ephemeral things such as flower arrangements and potted plants. Furthermore they show how objects that have survived were displayed and used by their owners – for instance, where tables and chairs stood, and how and where pictures were hung on the walls. This is the area that interests the author most, and in his introduction he seeks to explain not only why such pictures exist at all, but also how they reflect an important change in the style of furnishing, away from the 'formal' disposition of the furniture around the walls of rooms that dominated the eighteenth century, and towards a more picturesque, 'informal' arrangement that we have always regarded as typically 'Victorian'. As well as using the illustrations, the author includes a number of contemporary accounts, from letters and journals, to emphasise that this change began c. 1800, much earlier than many people have realised, and that it heralds the introduction of what he calls the 'live-in look', and the taste for 'furnishing with antiques' that still survives in English decoration today. Certainly both quotations and illustrations reflect a dramatic change from the studied formality in which eighteenth-century people wished to be seen, although it remains questionable whether the new style did not impose, in its own way, a different but equally strict formality on English domestic life, perhaps epitomised by the new all-purpose centre table in almost every 'living room', intended for supervised group activity.

Be that as it may, the illustrations are delightful, and provide anybody who is curious about the past with a wealth of detail in such things as costume, sculpture displays, table settings, nursery furniture, billiard rooms, wall papers and many other areas of domestic decoration. Undoubtedly they will assist those concerned with accurate restorations and recreations of interiors of this period as well as give pleasure to those with a general interest in the subject. Mr. Cornforth has arranged the illustrations by house rather than by type of room, which perhaps makes the index of houses included less valuable than a subject index might have been. For each house has provided a brief but thoroughly informative account of its history and the main building dates as well as the details of the illustrators. He also promises us more, in 'an expanded edition taking the story down to the middle of the nineteenth century', and there will be many readers who, their appetite whetted by this exciting *hors-d'oeuvre*, will look forward eagerly to the main course.

ELIZABETH CLINTON

An Illustrated Dictionary of Glass

By Harold Newman
Introduction by Robert J. Charleston
351 pages, 625 illustrations and 17 colour
London: THAMES AND HUDSON
£10.50

This book will be a most useful reference book for every lover of glass, from the beginner in the field to the learned scholar. For it is very full and very reliable, and it covers the history of glass from the earliest times to within the last year or two not only in the classic areas of the Middle East, Europe and America, but also in China, Japan and India. There are names of individual glassmakers from the Romans Ennion and Frontinus to the designers of modern factory ware and studio glass, like Orrefors' youngest talent and people like Erwin Eisch, Littleton and Labino, (though the phenomenon of Studio glass itself is one of the less satisfactory definitions). Further, many *genres* of glass, like 'Ruby glass' 'Opaline' and 'Uranium glass' are described and explained, including all the modern Italian varieties with their picturesque names, and all Frederick Carder's *genres*. This reader looked up '*Millefiori*' and 'Mosaic', and got concise definitions of the technical procedures of both, plus a brief historical sketch, and one tricky point was cleared up briefly and well. Less satisfactory is the way in which the 'Latticinio-Retortoli-Filigrana' syndrome has been tackled. It has been dealt with at length under all these headings and touched on under a couple of others, and the problems have been overexplained and so remain diffuse. There are also imbalances, as when 'Paperweights' gets seven pages and 18 illustrations, while 'Roman glass' – also an important collectors' interest – gets ten lines and one picture. Some definitions could have been dispensed with altogether, because they are self-explanatory and pertain to glass in a very marginal way, like 'Flower-pot', 'Deutsche Blumen' and 'Tureen'. It reminds one that the author has previously produced a similar dictionary on ceramics (with George Savage). But too much is better than too little in a book like this, and I honestly cannot think of any omissions. Mr Newman is well up to date with the latest scholarship. Under 'Hedwig glasses', the whole current discussion on their origins is summarised in the most excellent way, even referring to sources. This has been done only in cases where it seemed of urgent importance. Items of obvious interest to a wide circle of collectors like 'Stems' and 'Twists' are also treated in great detail and with many illustrations.

The illustrations are plentiful and amazingly fresh. There are several pictures of glass in the Treasury of St. Mark's in Venice, which one usually has to look for in rare and learned publications, and there are new pictures of modern products from all the main glassmaking countries. Factories have been generous, dealers have given excellent assistance, and museums have found unfamiliar examples from their collections. There is also a most magnificent decanter from The Prince of Wales Service in the Royal Collections at Windsor Castle, and several other 'Services' equally unknown to this reader are described under the same heading.

This brings us to perhaps the most attractive feature of the book. Through a clever system of subsections and cross references, the reader is led on from one thing to another and picks up a lot of new information on the way. My eye was caught by 'Opaque white glass', and [illegible] minutes I had been guided to a number [illegible] related items, and my ideas on the subject had be[illegible] substantially widened. The book also has a strong [illegible] national slant, giving words in French, German [illegible] in whose such words have been absorbed into [illegible] glass terminology, like *Zwischengoldglas*, '*A[illegible]fanger*', '*becca[illegible]*' the item '*aventurin* glass' giv[illegible] and most interesting analyses of the word, w[illegible] thought it meant and what it really means [illegible] of Anglo-Italian philology.

Robert J. Ch[illegible]lest[illegible] six page introduction on [illegible] techniques of glassmaking [illegible] to tell an often told story m[illegible] looked through the mam[illegible] expresses his grateful [illegible] making made so many helpful [illegible] tion. We are all grateful [illegible] Glass[illegible]rs who by his gen[illegible] keep very high standa[illegible] for a whole gener[illegible]

ADA POLAK

Further reading on conservation

GENERAL
Conservation of Buildings
By [illegible]
PUBLIC
[illegible] of the [illegible] Public [illegible] Act on Buildings
The Future of the Past: attitudes to conservation 1174–1974
Edited by Jane Fawcett
1976
Battle for the Environment
By Tom Adair
FONTANA, 1972
Preservation
By Wayland Kennet
EARTH, AUTH £2.50, 1972
The Rape of Britain
By Colin Amery and Dan Cruickshank
PAUL, 1975
Heritage in Danger
By Patrick Cormack
NEW ENGLISH LIBRARY, 1976

COUNTRY HOUSES
Country Houses in Britain: can they survive?
By John Cornforth
COUNTRY LIFE for the British Tourist Authority, 1974
The Destruction of the Country House
By J. Harris, R. Strong and M. Binney
THAMES AND HUDSON, £4.95, 1974
Tomorrow's Ruins: SAVE Country Houses at Risk
By S. Andreae and M. Binney
Save Britain's Heritage (SAVE)
3 Park Square West, London NW1 4EL
60p, 1978

CHURCHES
Change and Decay: the future of our Churches
By M. Binney and P. Burman
STUDIO VISTA, £8.75, 1977
Chapels and Churches: who cares?
By M. Binney and P. Burman
COUNTRY LIFE for the British Tourist Authority
£5.95, 1977
New Life for Old Churches
HER MAJESTY'S STATIONERY OFFICE, £2.00, 1977
SAVE **Churches at Risk**
By M. Binney
SAVE, 60p, 1977

NEW USES FOR CONVERTED BUILDINGS
New Uses for Old Buildings
By Sherban Cantacuzino
ARCHITECTURAL PRESS, 1975
Recycling Buildings
By Elisabeth Kendall Thompson
MCGRAW-HILL, 1976
Converted into Houses
By A. Fracchia
THAMES AND HUDSON, £7.50, 1977

TECHNIQUES OF REPAIR
The Care of Old Buildings Today
By Donald Insall
ARCHITECTURAL PRESS, 1972

HISTORICAL BACKGROUND
English Decoration in the eighteenth century
By John Fowler and John Cornforth
BARRIE AND JENKINS, 1974
London: the Art of Georgian Building
By Dan Cruickshank and Peter Wild
ARCHITECTURAL PRESS, 1975
Historic Buildings in London
Greater London Council
ACADEMY, 1975
Save the City
THE VICTORIAN SOCIETY, 1976

LEGISLATIVE BACKGROUND
The Handbook of Environmental Powers
By Chris Whittaker et al.
ARCHITECTURAL PRESS, 1975

BIBLIOGRAPHIES
Architectural Conservation, A Bibliography
INSTITUTE OF ADVANCED ARCHITECTURAL STUDIES
York YO1 2EP
50p, second edition, 1977
A Critical Bibliography of Building Conservation
By John H. Smith
MANSELL, 1978

OTHER BOOKS
Light Blight
By Charles McKean
KAYE AND WARD, £3.95, 1977

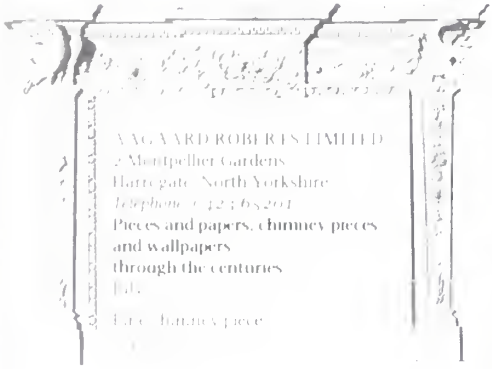
Countrywide Antiques Festival

1918– BADA 60 –1978

July 1978

The British Antique Dealers' Association was founded sixty years ago in the offices of *The Connoisseur*. To celebrate sixty years of trading through war, depression, social change and permutations of taste, BADA has organised a nationwide festival for antique collectors, embracing every aspect of the decorative arts in pretty well every age. Over one hundred and twenty dealers are taking part, giving visitors to Britain an unrivalled opportunity to see the range and quality of the artefacts stocked by BADA members, and allowing everyone to share in BADA's achievement in maintaining a relationship of confidence between its members and the collecting public over more than half a century.

Every aspect of antique collecting will be covered in this mammoth undertaking, based as it is on loans as well as items for sale. Humour and imagination are not in short supply either; Michael Foster in London is staging a Sheridanesque farce to launch his display 'A late eighteenth-century bedroom'; it is entitled 'Happiness Sacrificed to Riches'. Other dealers – Cedar Antiques is one – will present demonstrations of conservation techniques, and show how pieces of antique furniture, porcelain and other objects are restored. The common factor running through this whole series is enthusiasm, tempered with an experienced eye for what is good in terms of quality, scale and availability. It is hoped that this festival will introduce many more people to the idea of collecting fine and interesting works of art, rid them of their inhibitions about the exclusiveness and narrow specialisation of the antiques trade at this level, and convince them, in a lighthearted way, of the seriousness and sense of responsibility which characterises this much-imitated association. In the following pages we show some of the objects which will be on display, and provide a full list of all the exhibitions, together with the names and addresses of those taking part in BADA 60.



VAGAARD ROBERTS LIMITED
2 Montpellier Gardens
Harrogate North Yorkshire
Telephone 0423 65201
Pieces and papers, chimney pieces and wallpapers through the centuries
[illegible]
Exhibition piece

[illegible]
British India 1750–1850
weapons and works of art covering that period
[illegible]

AUCTIONEER: [illegible]

ALGERNON ASPREY LIMITED
27 Bruton Street, London W1
Telephone 01-629 2608
Eighteenth-century gracious living

ASPREY AND COMPANY LIMITED
165–169 New Bond Street London W1
Telephone 01-493 6767

Regency rosewood end support writing table in the manner of John McLean, English, c. 1820

H. C. BAXTER AND SONS
191–193 Fulham Road,
London SW3
Telephone 01-352 9826
Small pieces: an interesting collection of small unusual eighteenth-century furniture
3–14 July

BAYNTON WILLIAMS
18 Lowndes Street, London SW1
Telephone 01-235 6595
Romantic prints of travelling in discomfort
6–22 July

BARTOLOZZI after Rigaud.
The three favourite Aerial Travellers,
colour printed stipple engraving on silk, published in 1785.
Printed surface: 9¼ × 13¼ inches.

BAYNTON-WILLIAMS GALLERY II
424 Upper Richmond Road West,
East Sheen, London SW14
Telephone 01-876 9252
Thames scenery
July

JOHN BEAZOR AND SONS LIMITED
78 and 80 Regent Street,
Cambridge, Cambridgeshire
Telephone 0223 55178
English stick barometers
3–8 July

Right.
Mahogany stick barometer,
c. 1805, by Thomas Blunt (fl. 1760–d. 1822)
'Instrument Maker To His Majesty'

H. BLAIRMANN AND SONS LIMITED
119 Mount Street, London W1
Telephone 01-493 0444

BLUETT AND SONS LIMITED
48 Davies Street, London W1
Telephone 01-629 4018 3397
The bleeding-bowl of Saxony;
Chinese *blanc-de-chine* porcelain
from Fukien province
27 June–14 July

A Chinese porcelain figure of *Wenti*,
God of Literature, seated on a throne
draped with a lion skin,
blanc-de-chine from Te-hua, Fukien province,
seventeenth–eighteenth century AD
Height: 6¼ inches.

JOHN BLY
50 High Street, Tring,
Hertfordshire
Telephone 044 282 3030
The eighteenth-century furniture maker
and the twentieth-century silversmith:
their work and workshops
end June–beginning July

Mahogany breakfast table, the oval top crossbanded
and reeded at the edge, *c.* 1790

J. H. BOURDON-SMITH LIMITED
24 Masons Yard, Duke Street
St. James's, London W1
Telephone 01-839 4414
Silver boxes
17–21 July

BOWYER GALLERY
32b Kensington Church Street,
London W8
Telephone 01-937 1594
Russian icons and works of art

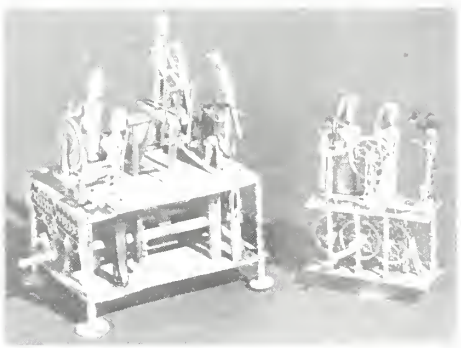
ARTHUR BRETT AND SONS
42 St Giles Street, Norwich,
Norfolk
Telephone 0603 28171
Period tea caddies and boxes
17–28 July

SIMON AND EDWIN A. BRETT
Dale House, High Street,
Moreton-in-Marsh,
Gloucestershire
Telephone 0608 50019
Eighteenth-century portrait miniatures
3–15 July

Right
RICHARD COSWAY (1742–1821)
The Muse Thalia, 3¼ × 1¾ inches

E. C. S. BROOKE
The Grange, Wroxham, Norfolk
Telephone 06053 2644
Prisoner-of-War work
of the Napoleonic period
July

Two bone work models made by
French Prisoners-of-War
of the Napoleonic period



BRETFORD AND HEMING LIMITED
28 and 29 Conduit Street, London W1
Telephone 01-499 7644

W. G. L. BERNE (ANTIQUES) LIMITED
11 Elystan Street, London SW3
Telephone 01-589 6074
English and Irish glass
July

G. NOEL BUTLER
Marwood House, Honiton,
Devon
Telephone 0404 2934
The philoenic antiquary:
accessories for the wine
3–22 July

One of a pair of Adam
mahogany
in unrestored

[illegible]
[illegible]
[illegible]
[illegible]
English country chairs
[illegible]

[illegible]

NIGEL COLMAN ANTIQUES
High Street, Brasted, Kent
Telephone 095 74 3442
Banjo and stick barometers
1–15 July

Right
Banjo barometer, 44-inch mahogany
square-based with ebony and boxwood stringing
and crossbanded in kingwood. The mercury filled
thermometer is contained in a bow-fronted case.
Probably by Giuseppe Guanzioli of
106 Hatton Garden, London, *c.* 1835

COMBE COTTAGE ANTIQUES
Castle Combe, Chippenham,
Wiltshire
Telephone 0249 782250
'A glimmer of light': eighteenth-century
cottage lighting

COVENT GARDEN GALLERY LIMITED
20 Russell Street, London WC2
Telephone 01-836 1139
James Seymour – sporting artist:
drawings and gouaches 1702–1752
July

CRISPIN
37 Holywell Hill, St. Albans,
Hertfordshire
Telephone 56532
Bible boxes, English oak
table boxes, slopes and
cabinets of the sixteenth
and seventeenth centuries
July

An English Oak 'Little Box', sometimes called a 'Bible Box'.
The frontal panel with interlaced geometric scratch carving
and stamping. The lid, gouged and stamped at either edge.
English, early seventeenth century.
Length 39 cm., Depth 29 cm., Height 16 cm.

English porcelain of eighteenth and early nineteenth century and display of railway pottery and porcelain

[illegible] Plate. Stockton potteries, c. 1883 [illegible] the 0-4-0 locomotives and tram on the [illegible] Darlington Railway

ARTHUR DAVIDSON LIMITED
[illegible] 9 Jermyn Street, London SW1
Telephone 01 930 6687
Scientific instruments and early iron work
3–14 July

MARGERY DEAN
The Antique Galleries
Wivenhoe, Alma Street
Nr. Colchester, Essex
Telephone 020622 2523
Bridging the centuries
3–14 July

Walnut *cassone*, late fifteenth century, Florentine, original throughout except for very small repairs

EDGAR DOSSO AND SHIRLEY HARTSHORNE
Caldwell Cottage, Combe, Honiton, Devon
Telephone 040 486 280
English porcelain and pottery of eighteenth and nineteenth centuries depicting rural life
[illegible] Castle Wood at Chard Museum
[illegible] Chard, Somerset

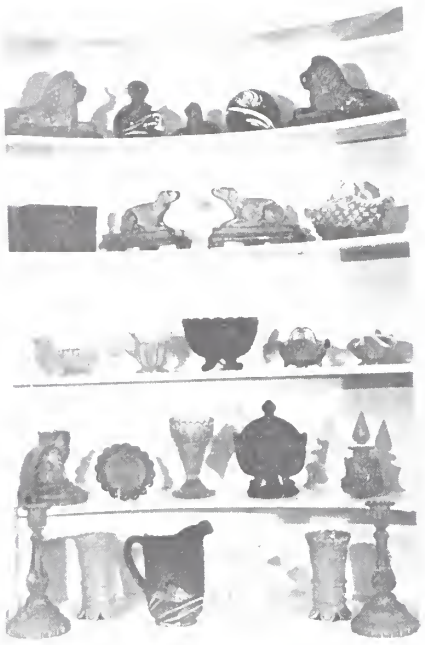
ALEXSTEIN LIMITED
[illegible] Jermyn Street, London SW1
[illegible]
Chess through the Ages

THOMSON AND SON LIMITED
[illegible] Hill Road
[illegible] London WS
[illegible]
Silver, the silversmiths' rare forms of decoration on [illegible] of the later eighteenth century

[illegible] A group of English [illegible] [illegible] c. 1765

DENNINGS ANTIQUES
[illegible] Holywell Hill, St. Albans, Hertfordshire
Telephone 56 51065
British coloured glass (from eighteenth to twentieth century); mainly a loan exhibition
July

British coloured glass, eighteenth to twentieth century, including such items as 'slag'

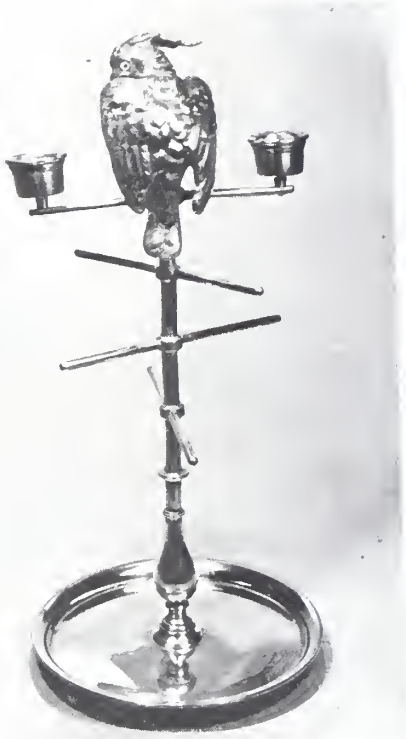


ESKENAZI LIMITED
Foxglove House, 166 Piccadilly, London W1
Telephone 01 493 5464
Ancient Chinese sculpture
14 June–22 July
Eighteenth to twentieth century
27 June–7 July

Japanese ivory *netsuke* of two puppies, signed 'Kōwa Ingyokusai' Masatsugu, 1813–1892

JOAN EYLES ANTIQUES
24 High Street, Knaresborough, North Yorkshire
Telephone 0423 862391
And so we sewed: sewing implements, boxes; samplers, needlework pictures, beadwork
2 weeks

A brass bobbin stand in the form of a cockatoo's perch.



FARNBOROUGH (KENT) ANTIQUES
10 Church Road, Farnborough, Orpington, Kent
Telephone 66 51834
Minor woodcarvings of the sixteenth and seventeenth centuries
July

Oak carving of an angel, sixteenth century.

A. AND L. FOSTER
Little Heysham, Forge Road, Naphill Common, Buckinghamshire
Telephone 024 024 2024
Living with treen: an exhibition of seventeenth- and eighteenth-century treen in the home
3–29 July

Treen, from left to right.
Burr maple standing mazer, c. 1600; Tudor trencher with salt cavity, fruitwood muffineer c. 1750; rushlight nip with fruitwood base, eighteenth century; in the foreground an oval fruitwood ladle cut from the solid, c. 1700.

MICHAEL FOSTER
118 Fulham Road, London SW3
Telephone 01-373 3636
A late eighteenth-century bedroom
June–July

Adam mahogany wardrobe, being raised on elegant splay feet and having oval cross-banded panels in the door

PETER FRANCIS
37 Beauchamp Place, Knightsbridge, London SW3
Telephone 01-589 4243
Eighteenth- and nineteenth-century *tole peint*
4–22 July

GARRARD AND COMPANY LIMITED
112 Regent Street, London W1
Telephone 01-734 7020
Garrard Antique Festival
4–29 July

A Victorian pendant brooch and earrings, c. 1860
The carved sardonyx cameos are set in gold with turquoise and pearls

DAVID GIBBINS ANTIQUES
21 Market Hill, Woodbridge, Suffolk
Telephone 03943 3531
The English chair, 1650–1820
1–29 July

GLAISHER AND NASH LIMITED
Lowndes Lodge, Cadogan Place, London SW1
Telephone 01-235 2285/6
Gallows of Lancaster
10–21 July

GODDEN OF WORTHING LIMITED
15–19 Crescent Road, Worthing
West Sussex
Telephone 0903 35958
Tribes from Lowestoft, also separate exhibition of decorative porcelain plates
3–28 July

Porcelain plate, English

HOWARD GODFREY
50–60 Sandgate High Street, Folkestone, Kent
Telephone 0303 39133
Antique clocks: longcase, bracket and carriage clocks
July

FREDERICK GOOLD (ANTIQUES) LIMITED AND HETON GALLERY
3 St. Mary's Passage, Cambridge, Cambridgeshire
Telephone 0223 56886
Continuity of decoration on Chinese porcelain, seventeenth–twentieth century
6 June–1 July

RICHARD GREEN (FINE PAINTINGS)
44 Dover Street, London W1
Telephone 01-493 7997
Old Master paintings
28 June–22 July

HANCOCKS AND COMPANY (JEWELLERS) LIMITED
1 Burlington Gardens, London W1
Telephone 01-493 8904

W. R. HARVEY AND COMPANY (ANTIQUES) LIMITED
67–70 Chalk Farm Road, London
Telephone 01-485 1504/267
The Chippendale period (a specialist exhibition of eighteenth-century furniture and furnishings, relating to Chippendale's 'Director')
1–15 July

George II period mahogany [illegible]-shaped kneehole desk with carving to the cartouches and kneehole, c. 1750

M. HARRIS AND SONS
34–52 New Oxford Street, London WC1
Telephone 01-636 2121
The Georgian Period
5–14 July

One of a pair of small Chippendale carved giltwood complementary mirrors, England, c. 1760
Height 42 inches, Width 23 inches

HARVEY AND GORE (ANTIQUES) LIMITED
4 Burlington Gardens, London W1
Telephone 01-493 2214
Jewels of the eighteenth and nineteenth centuries
4–14 July

IAN G. HASTIE
46 St. Ann Street, Salisbury, Wiltshire
Telephone 0722 22957
Eighteenth-century furniture
July

HEATH BULLOCK
8 Meadrow, Godalming, Surrey
Telephone 04868 22562
Open weekend at Godalming: an exhibition of recent acquisitions
1–2 July

One of a pair of Italian commodes, eighteenth century

HOUSEPER LIMITED
14 Lowndes Street, London SW1
Telephone 01-[illegible]
English barometers 1680–1850
15–30 July

[illegible]
[illegible] Standard Hill, Nmfield,
[illegible] Essex
Telephone [illegible]2 89088
Eighteenth-century furnishings
in an eighteenth-century setting
1–8 July

Mahogany tripod table, late eighteenth century

BRANGWINS LIMITED
5 Halkin Arcade, London SW1
Telephone 01-2[illegible]6604
Loan exhibition: an English private collection
1 week in July

BERTAMY LIMITED
[illegible] Kings Road, London W3
Telephone 01-352 0644
Fine English and French furniture and works of art
July

George III period bookcase cabinet, English, c. 1760
Executed in selected figured and faded Cuban mahogany
Height 2 m. 12 cm. Width 1 m. 6 cm. Depth 55 cm

ALAN JACOBS GALLERY
[illegible] Motcomb Street, Belgrave Square, London SW1
Telephone 01-235 5944
Summer exhibition, Dutch and Flemish seventeenth-century Old Masters
July

JAN VAN GOYEN
Fishing Boats in a Choppy Sea,
monogrammed and dated 1651
oil on panel, 31 × 41 cm

WILLIAM JOB LIMITED
84–86 Pimlico Road, London SW1
Telephone 01-730 7374
A collection of objects: wood, ivory, bone, treen, scrimshaw of these substances

Examples from the exhibition

H. W. KETT LIMITED
Tudor House, Broadway, Hereford and Worcester
Telephone 038 681 2408
Fine fifteenth-, sixteenth-, seventeenth- and eighteenth-century furniture, and (by appointment only) a private collection of furniture 1600–1800
July

JOHN KETT LIMITED
154 Brompton Road, London SW3
Telephone 01-589 6454
Recent acquisitions
July

One of a pair of George II giltwood console tables
in the manner of John Vardy
Height 95 cm. Length 186 cm. Depth 70 cm

KELVEDON ANTIQUES
16 High Street, Kelvedon,
Colchester, Essex
Telephone 0376 70557
Eighteenth- and nineteenth-century barometers
July

L. J. KINGSTON AND SONS
95 Bell Street, Henley on Thames, Oxfordshire
Telephone 049 12 4535
An exhibition of articles associated with tea and tea drinking – especially tea caddies

KLABER AND KLABER
28 Hans Road, Brompton Road,
Knightsbridge, London SW3
Telephone 01-589 7728
An exhibition of porcelain *galanteriewaren* or toys. Miniatures made in the eighteenth century to delight. Scent bottles, seals, *bonbonnieres*, figures, *etuis*.
3–14 July

Galanteriewaren or porcelain toys of the eighteenth century

LANTERN GALLERY
9 George Street, Bath, Avon
Telephone 0225 63727
Vanity Fair – 150 years of fashion – its social, political and historical significance
3–15 July

LEONARD LASSALLE ANTIQUES LIMITED
21 The Pantiles, Tunbridge Wells, Kent
Telephone 0892 31645
A domestic interior c. 1650
1–16 July

Attributed to BERNARD VAN SOMER, ELIZABETHAN SCHOOL
Portrait of a Young Boy, inscribed '*Anno 1620, Aetc suae 13*',
on panel, 22 × 16¾ inches.

D. S. LAVENDER
[SOUTH MOLTON (ANTIQUES) LIMITED]
63 South Molton Street,
Brook Street, London W1
Telephone 01 629 1782
Fine jewels, miniatures and works of art
3–14 July

LAVERTON ANTIQUES
The Lodge, Laverton, Nr. Broadway,
Hereford and Worcester
Telephone 038673 203
Prints of English sporting artists to the present century

William and Mary laburnam wood cabinet on stand

RONALD A. LEE
1 Bruton Place, London W1
Telephone 01-629 5600
Recent acquisitions
July

THE LEGER GALLERIES LIMITED
13 Old Bond Street, London W1
Telephone 01-629 3538
A selection from our stock of Old Master paintings and early English watercolours
July

THOMAS GAINSBOROUGH
Portrait of a Lady, believed to be of the Ponsonby Family
30 × 25 inches

JESSICA LONGHURST (MAGILL ANTIQUES)
Chestnut House, Long Melford, Suffolk
Telephone 078 725 484
All manner of furniture at which to write
June/July

CHARLES ELMER AND SONS LIMITED
34 Montpelier Parade, Harrogate
North Yorkshire
Telephone 0423 50[illegible]
Worcester to West Africa: a collection of Worcester teapot stands, spoon trays and African ethnographic art
5 – 19 July

Teapot stand, first period Worcester
with decoration in the Chinese manner

JOHN McMASTER
High Street, Brasted, Nr. Westerham, Kent
Telephone 51 63647
English eighteenth-century furniture and engravings
1 – 15 July

MALLETT AND SON (ANTIQUES) LIMITED
2 Davies Street, London W1
Telephone 01-629 2444
Recent acquisitions
July

E. P. MALLORY AND SON LIMITED
5 Old Bond Street, Bath, Avon
Telephone 0225 66588
Silver smallworks
July

D. M. AND P. MANHEIM
69 Upper Berkeley Street
Portman Square, London W1
Telephone 01-723 6595
Marks and inscriptions on English ceramics 1680 – 1850
July

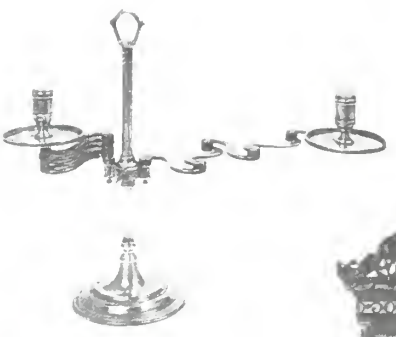
S. MARCHANT AND SON
120 Kensington Church Street
London W8
Telephone 01-229 5319
Chinese blue and white porcelain

Chinese blue and white Ming pe[illegible]
on splayed foot, six character mark [illegible]
a double ring, and of the period
Height 3¾ inches

[illegible] ANTIQUES LIMITED
[illegible], Hampshire. Telephone [illegible]
Seventeenth century furniture, embroideries, carvings, pewter, pottery and shipware
[illegible]

MOOREHAM ANTIQUES
Mooreham Lane, Ingmire, Sedbergh
Telephone 05396 [illegible]
Brass lighting of the eighteenth century
1 – 22 July

Clerk's candle-tickle: Bellmetal with extending fingers, late eighteenth century



ROBERT MORLEY AND COMPANY LIMITED
4 Belmont Hill, London SE13
Telephone 01 852 6181
Broadwood – England's oldest piano-makers
July

HUGH MOSS LIMITED
12 Bruton Street, London W1
Telephone 01 499 5625

SYDNEY MOSS LIMITED
20 Brook Street, London W1
Telephone 01 629 4670
Japanese art (at Sydney Moss)
23 June – 14 July

MEYRICK NELSON OF TEWKESBURY LIMITED
Avon House, 16 Market Place, Tetbury, Gloucestershire
Telephone 0666 52201
Two hundred years of English clockmaking
7, 8, 10 – 15 July (closing 12.30pm)

Right
Longcase clock by Joseph Knibb: walnut
month going and Roman striking, c. 1685
Height to top of cresting 7ft 4 inches

MICHAEL NORMAN ANTIQUES LIMITED
15 Ship Street, Brighton, East Sussex
Telephone 0273 [illegible]
The decorative arts of the Regency period
6 – 20 July

Mahogany and inlaid *secretaire* cabinet after a Sheraton design, the caryatid columns in the Egyptian style [illegible]
Width 4 feet 1 inch, Height 4 feet 6 inches

[illegible]
[illegible] Somerset
[illegible]

[illegible] LTD
[illegible] Piccadilly, London W1
[illegible]
Nineteenth-century jewellery

[illegible] diamond spray brooch, dated 1832, [illegible] an Enamel

PARK STREET ANTIQUES
150 High Street, Berkhamsted, Hertfordshire
Telephone 0442 [illegible]
Barometers
1–29 July

Below
Marine Barometer by Neill Bros of Belfast
nineteenth century

PELHAM GALLERIES
164 and 165 Fulham Road,
London SW3
Telephone 01-589 2686

DAVID PEEL LTD
269 Kings Road, London SW3
Telephone 01-352 3088
A Country House
July

PHILIP AND RICHARD PARKER
98 Fulham Road, London SW3
Telephone 01-589 7327
The eighteenth-century home
July

PARTRIDGE (FINE ARTS) LIMITED
144–146 New Bond Street
London W1
Telephone 01-629 0834
Recent acquisitions
July

PAYNE AND SON
141 High Street, Oxford, Oxfordshire
Telephone 0865 [illegible]
Antique silver: Elizabeth I to Victoria
July

A [illegible] silver tea caddies and sugar basket with [illegible] mounted box by John Emes, London 1798

CARFNER AND PUXON
[illegible] and 16 North Hill, Colchester, Essex
Telephone 0206 [illegible]
Princess Charlotte – commemorative collection
[illegible] July

Princess Charlotte of Wales

THE PARKER GALLERY
2 Albemarle Street, Piccadilly, London W1
Telephone 01-499 5906
Martial splendour
4–14 July

HARRY PAYNE
The 7th (The Princess Royal's) Dragoon Guards,
signed, c. 1905

PRIDES OF LONDON LIMITED
179–180 Sloane Street, London SW1
Telephone 01-235 3080

Right
A Regency rosewood commode with gilded decoration having a white marble top with a superstructure and a pierced brass gallery, supported on four brass columns
c. 1805. Height 123 cm., Width 127 cm

ELAINE PHILLIPS LIMITED
2 Royal Parade, Harrogate,
North Yorkshire
Telephone 0423 69745
Domestic oak furniture of the seventeenth and eighteenth centuries
July

Oak dresser and rack, c. 1730.
Height 6 feet 5 inches.

PHILLIPS OF HITCHIN
The Manor House, Hitchin, Hertfordshire
Telephone 0462 2067
Patent metamorphic furniture 1780–1830
1–29 July

Sofa table-dining table, mahogany,
Sheraton period, c. 1790.
Sofa table. Height 74 cm., Width: 148 cm.; Depth. 71 cm.
Dining table. Height 72.5 cm.;
Width: 141 cm.; Depth: 98.5 cm.

S. J. PHILLIPS LIMITED
139 New Bond Street, London W1
Telephone 01-629 6261–2
The Wellington Gems part II and other rings with historical associations
June–July

DEREK ROBERTS ANTIQUES
24 Shipbourne Road, Tonbridge, Kent
Telephone 0732 358986
Longcase and wall regulators together with clockhands, 1640–1800
July

Below
Wall regulator, signed on the dial *Mobrien Paris*, early nineteenth century

THOMAS E. ROBINSON
3a Bartlett Street, Bath, Avon
Telephone 0225 22782
Bath of the four Georges
July

SABIN GALLERIES LIMITED
4 Cork Street, Bond Street,
London W1
Telephone 01-734 6186
Far away: English eighteenth- and nineteenth-century paintings and drawings associated with distant places
July

M. AND D. SELIGMAN
37 Kensington Church Street,
London W8
Telephone 01-937 0400
Coffers and teapots
3–15 July

Left
Queen Anne tall backed chair in walnut with four pony hoof feet. The tapestry seat is original, c. 1710

JEAN SEWELL (ANTIQUES) LIMITED
3 and 4 Campden Street,
London W8
Telephone 01-727 3122
Put a lid on it (ceramic lids eighteenth/nineteenth century)
July

PAUL SMITH
10 Church Street, Ludlow, Shropshire
Telephone 0584 2666
The restoration and furnishing of an Elizabethan town house
July

Mahogany serpentine card table, c. 1760

ROWLAND SPILLANE
Kent Gallery Limited
15 Pont Street, London SW1
Telephone 01-235 5851

SPINK AND SON LIMITED
5–7 King Street, St. James's, London SW1
Telephone 01-930 7888

STAIR AND COMPANY LIMITED
120 Mount Street, London W1
Telephone 01-499 1784
Heraldry and Antiques, an exhibition to show the wide use of armorial decoration in eighteenth- and nineteenth-century life
4–14 July

One of three nineteenth-century hatchments pertaining to the Conolly family. The two family seats were at Midford Castle, near Bath, and Cottles Park in the parish of Atworth, Wiltshire. These hatchments formerly hung in the family chapel at Atworth, oil on canvas
Height 6 feet,
Width 6 feet

W. STOCKBRIDGE AND SONS LIMITED
25, 26 Bridge Street, Cambridge, Cambridgeshire
Telephone 0223 53500
Commodes, night tables, close stools: a discreet survey
July

Left Mahogany gallery top night-table, c. 1755
Right Virginia walnut close-chair, c. 1740

STEPPES HILL FARM ANTIQUES
Steppes Hill Farm, Stockbury
Nr. Sittingbourne, Kent
Telephone 0795 842205
Worcester teapots from the [illegible] all period 1751–1776 – selection in polychrome [illegible] and white
3–29 July

SUMMERS DAVIS AND [illegible] LTD.
Calleva House, [illegible] Street, [illegible], Oxfordshire
Telephone 0491 36284
Furniture of the eighte[illegible]
1–15 July

TESSIERS LIMITED
26 New Bond Street
Telephone [illegible]
An exhibit[illegible] of en[illegible] silver vinaigrettes and fine [illegible] nade[illegible] silver
3–24 July

Right
A selec[illegible] [illegible] c. 1800
Engli[illegible]s and Danish
Howe[illegible]

GUILDHALL ANTIQUES LIMITED
Bourton-on-the-Water, Gloucestershire
Telephone 0451 20332
Worcester porcelain through the ages
July

Above
Transfer printed tankard by Robert Hancock, first period Dr. Wall, Worcester, c. 1757–1765

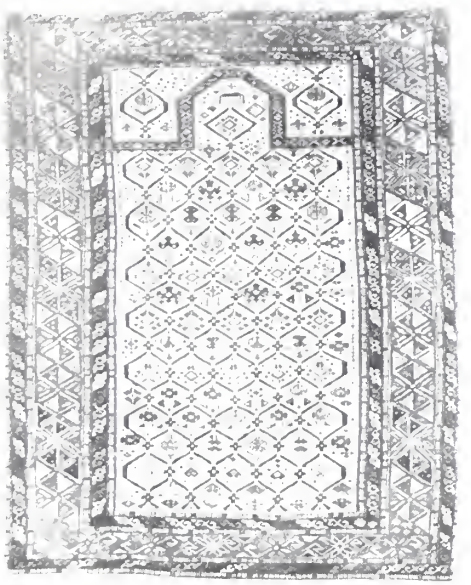
CHRISTOPHER SYKES ANTIQUES
11 Market Place, Woburn, Bedfordshire
Telephone 052 525 259
Scientific instruments and trade tools
July

Sundial with armorial engraving, 40 cm [illegible] for use at latitude 51 degrees 45

[illegible] Cheltenham, Gloucestershire

[illegible] from the North Caucasus

[illegible]



[illegible] ANTIQUES LIMITED
[illegible] Knightsbridge, London SW1
[illegible]
Three centuries of fine antique furniture

[illegible]
Height 1 m 20 cm, Length 1 m 16 cm, Depth [illegible] cm

[illegible]
[illegible]
[illegible]
Introduction to Dutch Delft

[illegible]

J. C. AXOS, ANTIQUE
3 Market Hill, Woodbridge, Suffolk
Telephone 03943 8830
The development of handles on English furniture 1660–1830
1–31 July

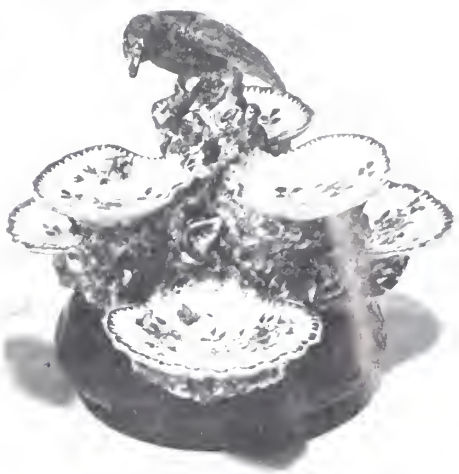
CHRISTOPHER WARNER
4 Princes Street, Harrogate, North Yorkshire
Telephone 0423 503617
An exhibition of York silver
1–29 July

George III coffee pot made in York, c. 1790, by J. Hamston and J. Prince bearing the crest of Orme

ROGER WARNER
High Street, Burford, Oxfordshire
Telephone 0993 822114
Plates and Pin cushions: children's pottery plates and pin cushions
6–27 July

W. W. WARNER ANTIQUES LIMITED
Old Forge, The Green, Brasted, Nr. Westerham, Kent
Telephone 51 63698
Derby Delights: collection of Derby bisque groups, plus Derby vases, tureens, plates, dishes
July

Blue and white Derby sweetmeat dish c. 1765



WINIFRED WILLIAMS
3 Bury Street, St. James's, London W1
Telephone 01 930 4732
Eighteenth-century French porcelain
1–27 July

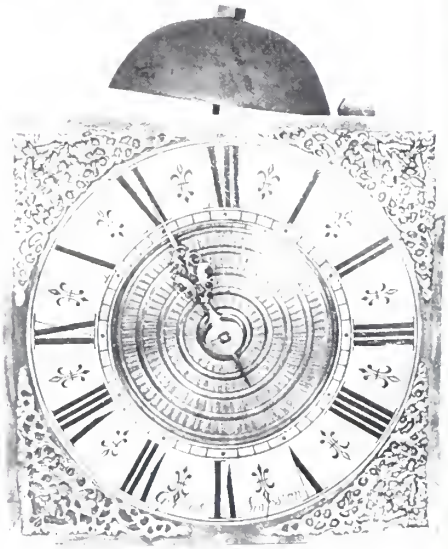
WARTSKI
14 Grafton Street, London W1
Telephone 01-493 1141
The Art of the Russian Goldsmith

Carl Faberge silver cup in the Rococo manner, set at intervals with roubles, the lid surmounted by the cypher of Catherine II, fully signed and with initials of the Workmaster I.C.V., late nineteenth century, original wooden case. Height 21 inches

O. E. WILSON LIMITED
36 Queens Elm Parade, Fulham Road, London SW3
Telephone 01 352 9554
One hundred years of decorative furniture English and French 1730–1830
19–29 July

WITNEY ANTIQUES
96–98 Corn Street, Witney, Oxfordshire
Telephone 0993 3902
Quaker clockmaking in Oxfordshire
1–22 July

Dial of clock by John Gilkes, Shipston, 10 inch dial, single hand, 30 hour clock



DOUGLAS J. K. WRIGHT LIMITED
34 Curzon Street, London W1
Telephone 01 629 9993
Legends in *netsuke* – loan exhibition
July

HARRIET WYNTER LIMITED
352 Kings Road, London SW3
Telephone 01-352 6494
Science and the Seaman

America

'The Noble Buyer': John Quinn, Patron of the Avant-Garde

15 June–4 September 1978
The Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington DC

In America, the opening years of the twentieth century were witness to a great surge of interest in the collecting of important works of art. It was during these years that men such as Andrew Mellon, H. E. Huntington, Henry Clay Frick and Joseph Widener began amassing their now famous collections of Old Master paintings, drawings and sculpture. Equally as important were a handful of American patrons who turned their attention away from the more traditional and well-established European masters to collect the work of lesser-known contemporary artists. The efforts of these men, like those of Mellon, Huntington, Frick and Widener, have been immortalised by the museums and collections that today bear their name: the Barnes Foundation, the Louis and Walter Arensberg Collection; the Phillips Collection. One great patron of the *avant-garde*, John Quinn, is less well known than the others, for his collection was dispersed through auction following his untimely death in 1924 at the age of fifty-four. During Quinn's lifetime, his collection was never catalogued nor was it exhibited as a whole.

The current Hirshhorn show, organised and researched by Dr. Judith Zilczer of the Hirshhorn staff, is a tribute to Quinn and the works he assembled during his most active period of collecting, 1912–1924. Drawn from the collections of more than forty public institutions and private lenders, the exhibition explores the evolution of Quinn's changing *avant-garde* tastes. The two hundred and fifty page catalogue, written by Dr. Zilczer, is a significant addition to the history of American collecting and to the contribution of this neglected early twentieth-century patron.

1. Raymond Duchamp-Villon
The Rooster (The Gallic Cock),
1916, cast July 1919, 44.3 × 36.8 × 7.6 cm
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington DC

A highly successful New York lawyer, Quinn focused his first activities as a patron of the arts on the Irish Literary Renaissance and on Anglo-Irish Art. As a supporter of the Irish Home Rule movement, he befriended artists and writers of the Yeats circle and amassed a major manuscript collection which was later sold to subsidise his growing art collection. When, in 1909, Quinn began purchasing contemporary art on a large scale, his tastes were guided by his friends the American critic James G. Huneker and the British painter Augustus John. Then, as throughout his collecting career, Quinn favoured artists of the School of Paris. By 1912, with the aid of Huneker and John, Quinn's collection included paintings by the acknowledged modern masters Van Gogh (*Self Portrait*), Gauguin (*Promenade au Bord de la Mer*), and Cezanne (*Madame Cezanne*), as well as works by Brancusi, Duchamp-Villon, Matisse and Picasso.

2. Henri Matisse *The Blue Nude* 36¾ × 55⅛ in
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington DC

[illegible] Quinn [illegible] 1913 [illegible] 1917 [illegible] Quinn's [illegible] Quinn [illegible] Quinn [illegible] Quinn

ketching in a Century

3. Jean-Léon Gérôme, *Socrates seeking Alcibiades in the house of Aspasia*, 23 × 36.2 cm. *The William Hayes Ackland Memorial Art Center, University of North Carolina, Chapel Hill.*

practice of sketch-painting in the nineteenth century. They become what they are: shorthand notations for the artist's own use, rather than objects to be admired publicly. It was part of the problem for the Impressionists that the freely painted approach to a subject with keyed up colour and abrupt transitions from light to dark, boldly and broadly set down, was considered by nineteenth-century critics as something for the studio and not for the Salon – with or without a capital. Even with the precedence of Spanish painting, and of Frans Hals and the Dutch school, such an approach was considered crude and vulgar since the high polish of Renaissance art was the ideal of the day. Critics felt everyone could do a sketch, but not many could finish a picture.

The oil sketch is nothing new: it goes back at least to Palma Vecchio (*Etude, Head of a Man* is considered by Mr. Wisdom as the earliest extant oil sketch). It moved to Florence in the sixteenth century from Venice and a hundred years later it emerged throughout Europe: Rubens in Flanders, Le Brun in France both practised the technique. Fragonard made dozens of oil sketches which are hard to distinguish from his finished pictures since the latter are so painterly. As for artists who worked out of doors, in the seventeenth century the Dutch and even Claude are documented as doing oil paintings *en plein air*. Desportes produced the most documented major group of early outdoor paintings of landscape which he used as backgrounds for his works.

The catalogue makes it clear that academic practice sanctioned free brushwork in the *esquisse* and, but to a lesser extent, in the *etude* and *ebauche*. Problems arose when certain *plein air* painters boldly refused to achieve the final executive phase in which finish was essential. Although the argument of finish versus freely painted went back to Rubens and Poussin, the Neo-classical atmosphere according to Mr. Wisdom, with its 'moralizing revolutionary zeal', rejected the freely painted work as coming from the decadent Rococo. Thus Delacroix' *Sardanapalus* unintentionally created a furore because it looked so Rococo. The two opposing camps hardened their positions to the point where a 'war' resulted, mainly concocted by journalists with an eye on circulation. The artists themselves often understood each other's point of view. It is important to note in this context that Gérôme initially opposed Manet's retrospective not because he did not like Manet, whom he knew well, but because only Delacroix among the contemporary artists had received this honour before at the École des Beaux Arts. When he visited the Manet exhibition he was quoted as saying 'pas mal' – not a putdown but a phrase of approbation which he reserved for his best pupils. We must also remember that Manet was proud to be Couture's student; and Renoir, Monet, Bazille and Sisley continued to advertise themselves as students of Gleyre long beyond the moment when it was useful.

The Tanenbaums' collection formed mainly over the last decade, admirably illustrates many of the points made above. Being a private collection there was no desire to prove any point of view about art of the nineteenth century when this remarkable couple first started collecting. They were merely buying pictures they liked, in their price range, for their home. As they rapidly acquired one unknown name after another they astutely began to study the period they were collecting, consulted curators and historians and found that they were gathering together the Salon artists and the realist and romantic painters who fell outside current accepted taste. The Tanenbaums hardly realised they were in the vanguard at the time and that they would one day be the envy of *chic* collectors in New York and Paris. They merely pursued dynamically and swiftly those artists whom they felt would 'hang together'.

The Tanenbaum collection runs from 'Michel to Carriere by way of Gerôme, Ribot, Dore and Stevens, and from John Martin to Tissot by way of Leighton and Alma Tadema', the well-documented catalogue points out. Reflected in the Tanenbaum choices, made so intuitively and without a conscious programme, are the more controversial and misunderstood aspects of nineteenth-century painting. And, as the catalogue reminds us, the apparent eclecticism of the collection reflects the very state of art during the time when these pictures were done.

But is it true that 'even in nineteenth century terms this collection would have been considered somewhat of an anomaly'? One only has to look at important American collections of the period to see that although certain artists who produced a high degree of finish and special subject matter such as Bouguereau, Meissonier, and Gérôme might be cherished, they often rubbed shoulders on the walls with Ribot, Fantin-Latour and Henner, despite the fact that critics who admired the latter might find

4. Jean-Léon Gérôme
Portrait of a woman, 1853, 127.4 × 87.3 cm.
Mr. and Mrs. Joseph M. Tanenbaum, Toronto.

great fault with the former. Taste, as in our own time was a matter open for argument. A series of parallel paths existed which by the 'eighties and 'nineties would even include the Impressionists and the Symbolists. The artists themselves were the most eclectic of all and Gérôme and Fantin in their early years could admire Fromentin, just as Bonvin's work was held in esteem by Bouguereau, Fantin, and even Albert Moore, all of whom are represented in the collection. In place of homogeneity we are visually jolted out of our complacent opinions, for Forain is as far from Gérôme who was his teacher, as Fantin was from his friend Bonvin who showed Fantin in his studio along with Vollon, Ribot and Whistler.

The collection also contains some dramatic historical contrasts. Bouguereau's *The Virgin, the Infant Jesus, and Saint John the Baptist*, the first of a series of large religious works, and Vollon's *The Pig* both appeared and were acclaimed in the Salon of 1875. The acceptance by the critics of *The Pig* proves that tight restrictions could not hold. Since the time of Courbet artists had been attacked for their use of low and undignified subjects done as an excuse to represent every day reality. In 1857 the Louvre acquired Rembrandt's *Slaughtered Ox* which was widely copied to the point where Couture in 1865 painted a satirical work entitled *The Realist* depicting an art student sitting on a Classical head drawing the severed head of a pig. Ten years later that very subject found its place on the Salon walls.

The Tanenbaum collection contains an impressive group of Gérômes, and there are nine of them in the exhibition including the ravishing *Portrait of a Lady* of 1853, (inspired by Ingres' *Madame Moitessier* National Gallery, Washington DC, 1851) the sketch for the *Portrait of Pho Xat, 1861* (a candidate for the Ackland exhibition), the lively *Street Scene in Cairo* of 1870-1 (with some twenty-five figures many of whom appear singly in other works), and the *Prayer in the Mosque of Quat Bey, Cairo* done in 1895 when the artist was in his early seventies. Although the picture may have been done with the aid of photographs and worked up by students, it nevertheless displays this master's unbelievable colour sense and strength of design at the end of his career. Gérôme's rich tonalities, atmospheric effects and original compositions place this artist outside any controversy. Younger painters – Eakins among them – sought him out and were influenced by his technique and subtle sense of the exotic.

One of the most extraordinary works in the exhibition is Henner's *The Levite of Ephraim and his dead Wife* of 1898. Known mostly for his hackneyed nudes in wooded landscapes in which the artist almost parodied himself for over two decades, we see here Henner's masterpiece which won him a medal [illegible] Salon of that year. Dramatically painted in [illegible] yet rich tones this moving work [illegible] continuing obsession with the ideal [illegible] corpses both male and female that [illegible] place on the edge of the Symbolist movement. The [illegible] atmosphere combines with a [illegible] painted surface to produce a work [illegible] infinite interpretation outside of original [illegible] meaning.

Two other artists – Roybet and Ribot emerge from the show as strong central figures in that side of the nineteenth century who revered the past and who consciously set out to quote the old masters in much the same way as Stanford White redid the great architecture of preceding centuries. If train stations could look like Roman baths and hotel lobbies like Baroque churches, why could not painting also hark back to a golden age. Roybet rephrased the *panache* of Hals, and Ribot recycled the schools of seventeenth century Naples, Spain and the Lowlands. Roybet's works were often attributed to Velasquez in his own time and without his knowledge, but it was the Dutch and Flemish paintings by Rembrandt, Hals, Jordaens and Rubens which he studied closely, that he came nearest to. His instant 'old masters' were nevertheless charged with an energy and nerve that gave them a convincing contemporary position and William Vanderbilt was numbered among his most prominent regular patrons. Roybet's later works can be seen at the Musee Roybet Fould, Courbevoie.

Ribot is perhaps more immediately interesting to us. After almost a decade of unappreciated activity, he was finally accepted by the Salon of 1861, where Manet's *Guitarrero* (Metropolitan Museum of Art, New York) hung a year later. In fact the two artists works were often placed together in the 'sixties since both were considered to be in the 'realist' school. Ribot's *Mandolin player* of 1862 in the Tanenbaum collection raises a curious point of contact between him and Manet, since both artists were exhibited at the Societe Nationale des Beaux Arts in 1861 and must have been familiar with each other's work. But behind it all perhaps lay the taste for Spanish subjects fostered by the Empress Eugenie, herself of Spanish

5. Jean-Jacques [illegible] *Levite of Ephr[illegible]* 1898, 91 × [illegible] cm. *Mr. and Mrs. Joseph M. Tanenbaum, Toronto.*

FREDERICK LEIGHTON. Colour sketch for the *Captive Andromache*, c. 1888, panel, 19.9 × 40.5 cm. *Mr and Mrs. Joseph M. Tanenbaum, Toronto.*

legend, who had brought to Paris the best Spanish colour and fingers. Is it so surprising that the two might simultaneously wish to curry royal favour by painting subjects that the Court so openly applauded. After winning many official honours Ribot was given an award by a group of his colleagues in 1888 which included Lantin Latour Cazin, Raffaelli and Joseph de Nittis.

English work in the Tanenbaum collection show a strong interest in large dramatic Academy offerings, particularly Martin's visionary *Belshazzar's Feast* (1820) a huge canvas which is almost Surreal in its foreshortenings and dizzy perspectives and Leighton's monumental *Hercules Wrestling with Death for the Body of Alcestis* (c. 1869–1871). But it is Leighton's small, intimate sketches in the Tanenbaum exhibition that bring us back full circle to the theme pursued at Ackland. The sketch meant a great deal to Leighton by his own admission and through it he worked out his colour accents and tonal progression. The sketch for *Cimabue's celebrated Madonna is carried through the streets of Florence* (1853–55), a masterpiece of dazzling brushwork. Done when Leighton had already defined the finished composition in preliminary cartoons, the sketch was used to work out the colour scheme for the canvas. Pendant with the *Captive Andromache* (c. 1888), A [illegible] is considered one of Leighton's [illegible] colour sketches.

[illegible] century the importance of the [illegible] as a work of art in its own right was re[illegible] due to the acceptance of [illegible] exhibition. *Andromache* sketch was [illegible] 1891. By then [illegible] down hopelessly stormy [illegible] and America than older [illegible] subjects, [illegible] warmed freely painted [illegible] bats.

[illegible] about any fixed [illegible] intention [illegible] thought about [illegible] various [illegible]

[illegible]

THEODULE AUGUSTIN RIBOT. *The Mandolin Player*, 1862, 73 × 60 cm. *Mr and Mrs. Joseph M. Tanenbaum, Toronto.*

The Arts in Europe

The changing wealth of Yorkshire Houses

The visitor to Yorkshire this summer will have a wider choice than ever of houses to visit. A new Yorkshire and Humberside booklet, 'Yorkshire Heritage', prepared in co-operation with the Historic Houses Association, lists some thirty, as well as castles and major ecclesiastical buildings. The visitor should take his opportunities; the future of most of these houses will be in doubt when the attack on private wealth intensified in the last few years begins to bite.

As well as the celebrated — Castle Howard, Harewood or Newby Hall — there are lesser-known properties to be seen. Among the newly opened one should single out the Duke of Norfolk's home, Carlton Towers, just south of Selby. This is a seventeenth-century house remodelled a century ago by E. W. Pugin, its decorations by J. F. Bentley are outstanding in their quality and state of preservation.

The booklet is by no means comprehensive, it leaves out several smaller properties which are open on a regular basis, notably Ebberston Hall, the Colen Campbell villa on the edge of the North Yorkshire wolds near Pickering, and Shandy Hall, which has been most sympathetically restored by the Sterne Memorial Trust and given new life by Kenneth Monkman. One house newly opened, albeit on an occasional basis, which is omitted, is Constable Burton, near Leyburn (not to be confused with the larger Burton Constable, near Hull). Constable Burton, described by Pevsner as 'a very perfect mid-Georgian house' which 'deserves a good deal more fame than it possesses', is by one of the most celebrated of eighteenth-century architects, John Carr, and has recently received official grant aid towards the continuous process of repair.

The most impressive example of the rescue of a country house in recent years has undoubtedly been Mrs. Oddie's work at Heath Hall, near Wakefield, another of Carr's houses. With changes in capital taxation it is extremely unlikely that any private individuals could again tackle such a task, though the repair and restoration to public view of Peaseholme House in York, which was almost hidden by mean modern buildings, shows what an energetic voluntary body such as the York Civic Trust can still do.

The attack on private wealth has certainly taken its toll of Yorkshire houses; Swinton and Denton are among those whose days as family houses have come to an end in the last couple of years. These two — like Cowick Hall and Bowcliffe Hall, which are the national headquarters of the Croda and Hargreaves Groups respectively — are now in institutional hands, with all that means in inevitable change to their character and interiors. But if further large houses, whether in town or country, are to be saved from decay and possible loss it seems that we can look only to such users. At the moment local authorities do not feel that they have the funds to take on the unpredictable costs of old buildings. After the last war the West Riding, encouraged perhaps by the success Leeds in running Temple Newsam as a museum, had the imagination to make use of several large country houses, such as Wentworth Woodhouse, the Fitzwilliam house which has the longest front of any English country house. Now the North Yorkshire County Council has had to slow down its programme for Fountains and Studley Royal where it has been undertaking the repair of the landscape buildings. York City Council is hesitating whether to use Fairfax House, a Carr town house with some of the finest plasterwork in the city, as an extension to the highly popular Castle Museum.

Constable Burton Hall. *Private Ownership*

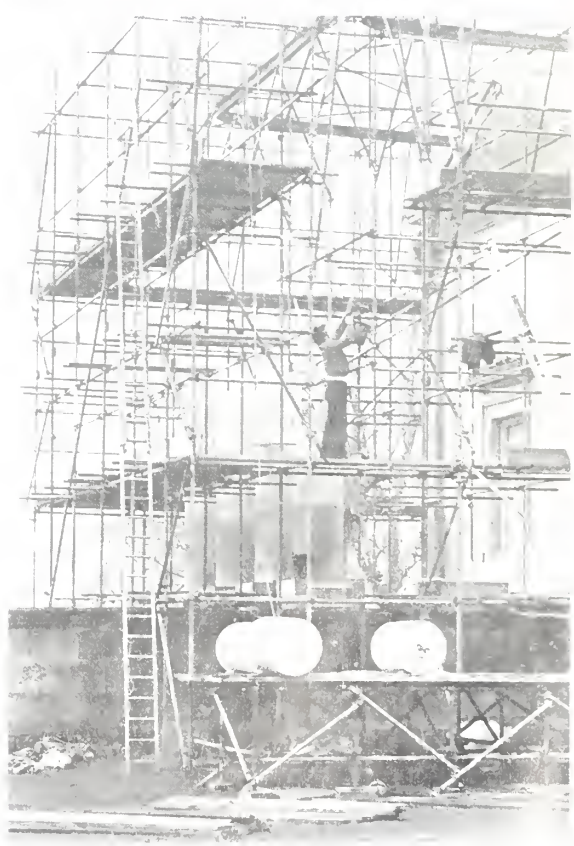
One solution for large houses, but one which is open only to a small number of properties, is National Trust ownership. It is a reflection of the survival of the Yorkshire estates that the Trust has so few houses in Yorkshire. The only buildings which it has taken on recently have been the temples belonging to Rievaulx Terrace, that inspired piece of eighteenth century landscaping which overlooks the Abbey. This year the Trust has been re-building the decayed portico of the Ionic temple in a combination of Ancaster and Anstrude Jaune, this will represent a rare example of repair which should be more durable than the original work, in a local limestone, unsatisfactory in quality and laid on the wrong bed.

The most important Yorkshire house in the care of the Trust is undoubtedly Nostell Priory, whose furnishings, including the Chippendale furniture designed for it, remain the property of Lord St Oswald. In contrast to Nostell, the Trust's other large house, Beningbrough Hall, [illegible] contents by the time the Trust was persuaded to take it on in the fifties. This house has been a problem in the twenty years since then it was thought that to be let to private tenants but not visited [illegible] recently to finance the necessary staff for full [illegible] pensions. A new use is now in sight from next [illegible] home for nearly one hundred of the National Portrait Gallery's pictures as appropriate a setting for pictures of the period 1688–1760 as Montacute in Somerset has proved for those of an earlier [illegible]

In normal circumstances it would be clear that the Trust would not [illegible] the nature of one of its properties [illegible] but as a house has been a special case and there is a chance that the work now in progress [illegible] bringing out its character, certain [illegible] changed about its special features [illegible] we could hope that the Trust [illegible] introducing too many more [illegible] the apparatus of 'interpretation' [illegible] the current fashion.

DAVID ALEXANDER

Beningbrough Hall. *The National Trust*



Ionic Temple, Rievaulx Terrace, [illegible] restoration. *The National Trust*

[illegible] Encounters

26 June–29 July 1978
[illegible] Art Society,
[illegible] New Bond Street, W1

[illegible] illustrates the various different ways [illegible] European artists reacted to the stimulus of [illegible] East. Although fascination with the East [illegible] nineteenth century phenomenon, the [illegible] of a large and striking early eighteenth-[illegible] scene by J. B. van Moor, showing *The Departure Party of Ahmed III*, is a rare bonus and an [illegible] contrast to what followed. The later [illegible] reveal some of the attractions which made so popular the path from the Salon to the Sahara.

[illegible] was a major factor: contact with the East [illegible] the palette from the arid tonalities of the Academy, giving new freedom to artists like Huguet, Fromentin and even John Lavery.

At the same time the East was seen as a beguiling repository of mystery, exoticism and forbidden sensuality: one appreciates something of this appeal to the unusual from Gerome's very fine *Le Brocanteur de Gloire* and from Benjamin Constant's splendid *Favourites of the Emir*, two magnificent leopards with their langorous dusky handlers in an interior of sultry luxury. The exhibition catalogue emphasises

Jean Leon Gerome (1824–1904)
Le Brocanteur de Gloire.
24½ × 19¼ inches.
The Fine Art Society, London.

[illegible] decorating a section to The Slave and the [illegible] those sensationalist art-[illegible] painters were of a secondary [illegible] to titillate many a [illegible] the Seraglio. Decompte [illegible] example with his [illegible] ensembled here for the [illegible] outlines of the [illegible] of draughts, [illegible] charges as [illegible] and Trust, [illegible] which are [illegible] the style of [illegible] rival [illegible] presence of a [illegible] pictures [illegible] colours.

[illegible] Hook

The Victorian Ideal

14 June–28 July 1978
Roy Miles Gallery,
6 Duke Street, St. James's, SW1

Roy Miles presents a captivating new exhibition of paintings that fittingly reflect 'The Victorian Ideal' and from another point of view are ideal Victorian paintings. There is a painting by William Henry Fisk, *The Secret*, that jolts the eye with its glorious abundance of minutely painted foliage reminding us of the technical 'wizzardry' of these painters. In the midst of this foliage young lovers share a secret amongst a nature whose imperfections are made perfect by a luminosity of paint and observation that is reminiscent of early Millais and a claustrophobia that is found in Arthur Hughes' more famous paintings of 'couples'. Both in this painting and *Summer* by John Atkinson Grimshaw there is found the personification of much that is nineteenth century; the suggestion of worlds-within-worlds. While *The Secret* is being shared there are delightful cameos in the background of picnicing and butterfly chasing. Similarly in *Summer*, a lady painted with Tissot-like stylish fragility pulls aside a blind and gazes into another distant world. Like all 'Tissot' ladies, Atkinson Grimshaw has given her a cool and reflective passivity, tinged with a sense of 'calm before the storm'. She stands in an aesthetic interior of the 1870s with its collection of beautiful 'junk'; continental marquetry furniture, blue and white porcelain, loose rugs, fans, ebonised tables and stands with palms and Jacobean cupboards. All these things comfort the eye and give this painting a compelling potency which is the appeal of a small painting by Walter Crane which verges on Symbolism, with its images of Venus and Cupid, and burning colour.

There are many paintings in this exhibition which have been lost to public gaze for some time like Thomas Ralph Spence's, *Song of Phemius and the Sorrow of Penelope*, 1897, which depicts a minor event from the Odyssey. Despite the cool marble of a marvellous 'film set' and the difficulties nineteenth-century Ithacans have in wearing togas the painting has an overriding sweetness that places Spence alongside Alma Tadema. Paul Falconer Poole's *The Seventh Day of the Decameron*, with its dramatic composition and story makes a timely and exciting appearance just before the Victorian show at the Royal Academy in which he is represented.

Dante Gabriel Rossetti.
Penelope, 1869, chalk, 90 × 71 cm.
Roy Miles Gallery, London.

Roy Miles has, *mirable dictu*, been able to acquire works by Frederick Lord Leighton, Sophie Anderson, Edwin Landseer, Millais, Richard Redgrave and others who form the top ranks of Victorian painters. Yet apart from these, two drawings should be mentioned. The charming *Study of a girl in profile*, in red and black chalk by Edward Burne-Jones reveals a face that has been created by a sensitive awareness of surface texture and delicate tonal values. However it is a large chalk drawing by Dante Gabriel Rossetti that is likely to steal the show. *Penelope*, 1869, is shown 'day-dreaming' while working on her weaving. She uses the impending completion of this to postpone the suits of her admirers. Rossetti has fired the luxuriant being of this long-necked, thick haired maiden with a sensual appeal. That may be found in the fullness of her lips, the depth of her gaze and the rippling silky garments that envelop and touch her firm flesh. Penelope lives in a confined space, her world limited by the backdrop of her weaving which gives intensive focus to her beauty.

Celia O'Malley

William Anderson. *Vessels at Anchor in an Estuary*, signed with initials and dated '1802', panel, 5 × 7 inches.
From 'British Maritime Art', an exhibition at Richard Green's new gallery at 4 New Bond Street, W1
from 4–21 July 1978

Hand Block Printed Textiles: Phyllis Barron and Dorothy Larcher

March–July 1978
Crafts Study Centre,
Holburne of Menstrie Museum, Bath

It is sad that the work of the leading British block printers of the 1920s and 1930s is not better known today. This exhibition is a major retrospective exhibition of their work and illustrates that in their field Barron and Larcher should command the same recognition as Bernard Leach in pottery or Edward Johnston in calligraphy.

Like these men, Barron and Larcher were pioneers in reviving an almost forgotten craft. Phyllis Barron first became interested in the technique of block printing in the early 1900s when a friend acquired some old French printing blocks. Information about printing and dyeing was hard to obtain, but she persisted and used these blocks for her first printing experiments, cutting her first block in 1915. In 1923 she met Dorothy Larcher and there began a partnership that was to last the rest of their lives. Throughout the 1920s they worked in Hampstead and in 1930 moved to Pamswick, Gloucestershire. The Second World War brought an end to production and they did not resume printing again, which partially explains why their names are not more commonly known.

However, during the 1920s and 1930s production flourished. From the small exhibitions that they held in London they quickly established a discerning clientele and became known in artistic circles. Barron exhibited work in the British section of the International Exhibition in Paris in 1925. Roger Fry was an admirer of their work and even asked Barron to join the Omega workshop in the early days. Important commissions ranged from furnishing the Duke of Westminster's yacht *The Flying Cloud*, to curtains for the choir stalls of Winchester Cathedral.

The exhibition in Bath shows a large selection of their lengths, garments, scarves and blocks, with documentation, photographs and source material. The scale of their designs varies from small, spot flower repeats to large, interlocking, geometrical patterns. Natural dyes predominate – indigo, galled and ungalled iron and rust, and the quality and range of materials they obtained to print on is remarkable, extra fine Rodier wool for scarves, French silk velvet for evening dress lengths, in addition to a wide selection of linens and cottons. The designs have a peculiarly English flavour and in the best examples of their work the block, dye and material blend to achieve a total harmony.

The exhibition draws largely on the Crafts Study Centre's permanent collection which possesses the most comprehensive record of Barron and Larcher's work in existence. The Centre opened in June 1977 at the Holburne Museum, Bath, under the auspices of Bath University, and consists of an attractive display area, study office and store. Its main purpose is to bring together work by some of the best British artist-craftsmen of the twentieth century for study and enjoyment. The collection, built up largely from donations, concentrates on woven and printed textiles, pottery, calligraphy, and furniture. Craftsmen's notebooks, drawings and working documents together with photographs are also being collected and are available for study in conjunction with specialised reference books. At present the

Block printed velvet suit and scarves
blocks cut by Phyllis Barron
Crafts Study Centre, Bath

Centre is in its initial stages and the collection is strongest in work made between 1920 and 1940. Eventually it is hoped to achieve a fully representative collection of the best craftsmanship of the twentieth century.

BARTLY ROSCOE

'The Ingenious Mr. Seymour'

James Seymour Drawings
8 June – 22 July 1978
Covent Garden Gallery Limited,
20 Russell Street, WC2

The first exhibition of James Seymour's drawings since 1936 at Spink and Son, this intriguing show so deeply researched and sensitively treated is presented by William Drummond at his Covent Garden Gallery.

For a boy born the son of a banker cum-diamond merchant, in probably the centre of London, it was considered unusual that Seymour's thoughts and artistic talent should turn at a very young age and so instinctively towards horses. Among his interests the elder Seymour, himself an amateur artist, included picture dealing and it would have been from these prints of Old Masters which passed through his father's hands that the young James copied his first horses heads.

Encouraged by the growing appetite for race meetings during the first quarter of the eighteenth century and his father's direct involvement by way of raising funds for plate to be used for racing trophies, Seymour entered into the spirit of horse racing wholeheartedly. No doubt influenced by the leading sporting painters of his youth, John Wootton and Peter Tillemans, Seymour began work at Newmarket. It was already the hive of activity that the popular prints of the day suggest [illegible] was not difficult to run thro' some thousands [illegible] the stakes were high' and Seymour [illegible] to have owned and run horses himself [illegible] is probable that this close contact and affinity [illegible] and their world led him to become one [illegible] most memorable and popular sporting painters [illegible] The sturdy vitality, fascinating detail [illegible]

JAMES SEYMOUR [illegible]
(the gallop to the [illegible]
14 × 15.5 cm. Cover [illegible] *London*

authentic portrayal of [illegible] groom, [illegible] jockey, sets him apart [illegible] fingers [illegible] at a brightly polished [illegible] boots of a saddle cloth, even [illegible] and breeches shoes [illegible] vie for our attention [illegible]

In this exhibition [illegible] development of Seymour's [illegible] drawings is utterly fatt[illegible] appearance to the whim [illegible] Some have are given [illegible] opposite muscles stretched [illegible] in his *haute ecole* [illegible] sketch book he was [illegible] that all that he saw [illegible] dealing studi[illegible] eighteenth century to Sey[illegible] exemplified which are in the exhibition, but an aspect of horsemanship particularly well represented is that of dressage and *haute ecole*. Here, control in the medium combines with vivacity and grace to entirely compliment the atmosphere and purpose of the movement portrayed. These studies were made from life in the riding schools of London in the 1740s and were probably influenced by the standard work on the subject of equitation, by the Duke of Newcastle.

The directness and honesty of his drawings led the *British Gazeteer* in 1739 to reckon Seymour, 'the finest draughtsman in his way of horses, hounds etc in the whole world'. It is these qualities at the heart of all the drawings here which we admire today.

This exhibition is the Covent Garden Gallery's contribution towards the Diamond Jubilee Festival of the British Antique Dealers' Association at [illegible] The valuable catalogue written by Judy Egerton is sold [illegible] and of the British Sporting Art Trust.

LUCIA BOOTH JONES

Ivory *netsuke* of a cat,
signed '*Jugyoku*', Tokyo school
early nineteenth century
From an exhibition of eighteenth- to
twentieth-century *netsuke* at Eskenazi Limited,
Foxglove House, 166 Piccadilly, W1
Another *netsuke* exhibition is
at Spink and Son Limited,
5 King Street, SW1

Frank Auerbach

Arts Council Gallery, Belvedere Road, SE1
, May – 2 July 1978
Fruit Market Gallery, Edinburgh
1 July – 12 August 1978

[illegible] criticism about the lack of variety in the [illegible] his art Constable used the apt and [illegible] of hammering a nail to explain what he [illegible] have driven it some way and by [illegible] drive it home'. Constable's instinct [illegible] subject alone does not make a picture is very [illegible] at the heart of this important retrospective exhibition of Frank Auerbach's work. For, in twenty [illegible] years of painting, his subject matter has remained more or less completely unchanged with the same people providing the models for his nudes and portraits and the same city and parkscapes found around his studio in Camden Town providing the models for his landscape paintings. The impression is further strengthened because his way of painting them has remained virtually unchanged too, the thick writhing aggregations of oil paint become brighter and more varied later in his career only because he became able to afford colour rather than earth pigment paints.

He chooses very familiar things deliberately because, as he puts it simply, one knows more about them. And it is against this backdrop of familiarity that one begins to register the subtle changes that occur in his perception of objects, although he would prefer to say that the objects change and he stays the same. Whichever way it is, they become in effect the delicate seismometers of his working, spiritual life, autobiographical and as compelling as simple revelation can be. Their range is immense. Between such sombre, reflective paintings as *Reclining Head of J.M.C.* (1977) and such vivid and startling works as *Head on her blue eiderdown* (1965) or *Looking towards Mornington Crescent: night* (1972–3), there lies an impressive breadth of ideas and emotion. The same is true too of the drawings which, although for the most part made in preparation for the paintings, stand as powerful works of art in their own right. Their visual impact here confirms the shrewd decision taken by the organisers to include them in the main body of the exhibition.

Frank Auerbach talks about 'the recalcitrant, unescapable thereness of what I call everday objects' – 'I daily hammering away at these everyday objects to get over here a calm demonstration of the home truth' of painting that could make this one of the most influential one man shows of 1978.

NICHOLAS USHERWOOD

[illegible] inches

[illegible] Richard Foster [illegible] Bankside and Southwark [illegible] Arts Council [illegible] Belvedere Road, SE1 [illegible] 29 July. [illegible] Drawings [illegible] Frank and Son [illegible] Kensington [illegible] Gallery [illegible] Belvedere Road, SE1 [illegible] 29 July. [illegible] 18 June.

Ancient Chinese Sculpture

14 June – 22 July 1978
Eskenazi Limited, Foxglove House,
166 Piccadilly, W1

[illegible] many years since an exhibition entirely devoted to Chinese sculpture has been held. Eskenazi's show has sculptures from the fourth to thirteenth centuries, the bulk of the pieces being Buddhist images and including some very fine dated representatives. Buddhism, a foreign ideology, was soon absorbed into the Chinese system of worship and its imagery correspondingly adapted to a Chinese mode of expression. Nevertheless, it is interesting to pick out strands of non-Chinese influence which persist.

Among the early pieces a gilt bronze Bodhisattva stands on a square podium bearing portraits of the donors, by their dress clearly two of the Wei Tartars who did so much to raise Buddhism from a weak to a strong religion in China. Much of the elongated, stylised sculpture of the period late fifth to mid sixth century, linear in conception and attenuated in form, gives a deeply spiritual quality to the figures – a quality curiously akin to that of European Romanesque sculpture. The culmination of sixth-century style is represented in the magnificent marble *stele* which adorns the front cover of the catalogue, a work intricately carved both back and front and apparently wholly sinicised in conception: but here again we find eight small Spirit Kings around the base, iconographically mysterious figures peculiar to the sixth century for whom a south Indian or South East Asian origin is suggested.

Sui dynasty sculpture is well represented, columnar in construction and with mathematical attention paid to surface patterning of robe and ornament. The lively arts of T'ang introduce a secular element: a pair of sinuous marble lions and a delightfully plump moon-faced beauty of the eighth century playing on a harp. Secondary Buddhist figures subjected less to iconic traditions also have a quality of realism, the saintly Arhat betraying Indian ancestry in his hooded nose and deep-set, contemplative eyes. The Buddhas themselves reflect the confidence of T'ang art with their complacent, worldly air, while the refinement of calligraphic brush-drawing shows in line incised decoration on stone. By way of contrast is the Liao-Chin seated

Limestone Buddha Maitreya
Northern Wei Dynasty, c. 520–525 AD
Height: 55.9 cm.
Eskenazi, London.

Buddha with its heavy, northern sculpted style, interesting in that figures of this date and provenance are comparatively uncommon. The last piece is southern Sung and carved in wood, a graceful and languorous Kuan-yin seated in the true 'Royal Ease' pose (*maharajalila*, not *lahtasana* as the catalogue indicates). The soft and rounded modelling that working in wood affords suggests dignity and compassion fitting to the Goddess of Mercy. This show provides much food for thought for the enthusiast; but we may also regret that earlier enthusiasts and collectors did not feel more compunction about separating the sculptures from their shrines; one has only to look at the backs of some of these pieces to see with what appalling ferocity they were hacked from their surrounds.

ROSE KERR

London 1900', an exhibition mounted by the Royal Institute of British Architects at their Heinz Gallery, 21 Portman Square, W1 until 29 July 1978, salutes the Edwardian era with drawings and photographs of the buildings designed in the capital between 1890 and 1914, by men such as John Belcher, Norman Shaw and Edwin Lutyens.

Through the kind offices of Lord Braybrooke the Department of the Environment have acquired a folder of designs for Audley End, withdrawn from the House in 1938, which greatly increased our understanding of this much altered building. The principal interest lies in the group of Adam designs which include initial proposals for the library and little drawing room with a semi-circular niche and heavy stucco, a small open temple and alternative plans for the London house. There are two delectable 'at large' coloured proposals for the Great Drawing Room tables and a charcoal sketch for the executed but now missing 'altar table' for the Temple of Victory. The mounting of many of the drawings suggest that this collection consists of the rejected pages of the 1809 Scrapbook.

Bracelet, hinged, wood inland with mother of pearl by David Hensel. From 'Carousel', a changing selection of objects by craftsmen from the Crafts Advisory Committee slide index, on view at 12 Waterloo Place, SW1 until 26 August 1978.

Anglo-Jewish Silver

10 May–9 July 1978
Victoria and Albert Museum,
South Kensington SW7

This exhibition offers a rare opportunity to study an unusual and specialist aspect of goldsmithing: silver associated with Anglo-Jewish communities, from the time of the resettlement of the Jews in England in 1656. Most of the silver was made in England, though some pieces were made abroad and brought to this country later.

A select display of about one hundred items covers the period from the late seventeenth century until the present day, and points to the different influences of background and origin of both Ashkenazi and Sephardi Jews. Several very fine pieces of synagogue plate shown here were made in Amsterdam for the Sephardi Jews, who later brought these pieces to England where they served as models for London goldsmiths. The exhibition is divided into three sections. The first consists of silver presented as an annual tribute by the Spanish and Portuguese congregations to the Lord Mayor of London. This originally took the form of a large salver, always bearing a central motif of Joshua standing outside the tent, and the inscription "The arms of the tribe of Judah given them by the Lord". Among the massive, embossed salvers is one particularly interesting example, conspicuous by its simplicity of form and decoration. Its rectangular shape follows the contemporary secular style of tea trays of the 1720s and 1730s. In the mid-eighteenth century the salver was replaced by a two handled cup and cover, and the last of these gifts to Mansion House made in 1777–8, closely resembles Wedgwood's stonewares of the period. The annual tribute was discontinued in 1780 through lack of funds.

The second section deals with ritual plate used in synagogue services and in the home during Jewish festivals. Here are some of the finest and earliest examples of Menorah or Chanucah lamps, kiddush cups, spice boxes and *rimmonim* or Torah bells that adorn the scrolls of the law, many following the popular silver styles of the time. Various designs can be seen in a group of pointers, used by the reader to follow the text without touching the scroll. The final is traditionally shaped as a pointing hand. The section ends with two silk mantles used to cover the scroll.

The final part displays secular plate, connected with the Anglo-Jewish community. These are mostly presentation items, including a snuff box by Nathaniel Mills, trowels presented to members of the Rothschild family on the occasion of the laying of foundation stones, and leading finally to the most outstanding exhibit. This is a testimonial table centrepiece, made by Mortimer and Hunt in 1842–43 and presented to Sir Moses Montefiore. It is accompanied by an album of drawings by the designer Sir George Hayter for this commission, and contemporary descriptions of the piece.

The tradition continues still, and the modern silver by Gerald Benney and Leslie Durbin combines respect for ancient Jewish rituals with the fine craftsmanship of their predecessors.

VIVIENNE BECKER

Lord Mayor's cup, silver, parcel gilt, made by Thomas and Richard Payne, London 1777–8
Jewish Museum, London
Victoria and Albert Museum, London

The Ionides Collection of Engraved Gems Further Wellington Gems and Historic Rings

14 June–28 July 1978
S. J. Phillips Limited
139 New Bond Street, W1

Formed by Constantine Ionides (1833–1900) and his son Alexander Ionides (1862–1931), their collection of gems includes several famous pieces – a late sixth-century cornelian scarab *intaglio* of a running boy holding a wine cup and jug, a fourth-century sapphire *intaglio* of the head of Poseidon, and a superb agate portrait of Augustus as Mercury. Among the cameos the Hellenistic gem of a mother dispatching her small daughter to the Eleusian mysteries appeals on both human and aesthetic grounds. Thanks to the catalogue it is possible to appreciate the achievements of some of the greatest gem engravers of antiquity whose work then was rated higher than that of the monumental sculptor or painter and this loan exhibition is most happily partnered by the exhibition of the remainder of the Wellington Gems, supplemented by important rings from two other sources, these are all offered for sale. The earliest gem in the Wellington Collection is of a stag grazing, from Melos c. 650 BC. Many of the gems commemorate historical characters, for instance the cornelian *intaglio* engraved with the portrait of Lord Nelson, surrounded by the inscription *England Expects that Every Man Will do his Duty*; the setting decorated with links of anchor chain. A Mediaeval ring set with a cabochon ruby is of an uncompromising simplicity that accords with much modern taste and the sixteenth-century ring set with a faceted sapphire is beautifully chased with acanthus ornament, both are from the collection of Mrs. Joan Evans.

DIANA SCARISBRICK

Onyx cameo [illegible]
S. J. Phillips

R[illegible]

5–25[illegible]
Goldsmiths' [illegible]
5 August–[illegible]
Ashmolean [illegible] Oxford

This comprehensive [illegible] exhibition of historical [illegible] of the finger-ring [illegible] special or purely decorative [illegible] Ashmolean is the collection [illegible] presented to the Ashmole[illegible] to mark Queen [illegible] aspect of ring-m[illegible] is repre- sente[illegible] samples to ninete[illegible] Highlights in clud[illegible] a group of fifteenth cent[illegible]

In an extensive section devoted to love and marriage themes, a unique exhibit is the Jewish marriage ring, its bezel in the form of a canopy under which the wedding ceremony takes place. This is probably of sixteenth-century Venetian origin. Others bear beautiful inscriptions on twin hoops, clasped hands, inclosed portraits of young men and women. The sixteenth century is illustrated by gold and enamelled rings of remarkable quality and beauty.

The other major collection shown in the exhibition was formed by the Evans family, including Dame Joan Evans, the distinguished jewellery historian. The family's antiquarian tastes and archaeological interests can be traced through Classical rings with some exquisite Minoan examples, found at Knossos by Sir Arthur Evans. The important Mediaeval section links the finger ring with some celebrated names in English history, the signet of Richard Coeur de Lion, and a ring bearing the sun in splendour badge of Edward IV, to mention two examples.

Oxford Colleges have lent their rings, a fascinating contribution from Balliol College was made by Elizabeth Barrett Browning by Castellani in the Etruscan style. The work of Henry Wilson is amongst representatives from the Arts and Crafts movement and the exhibition is brought up to date with rings commissioned by Goldsmiths' Hall.

Her Majesty The Queen has allowed the loan of the engraved diamond signet rings of Henrietta Maria and Charles I, presented to Queen Victoria by Di Fortnum, as well as other rings with royal associations. When on view at Oxford, the exhibition will be accompanied by a display of designs for rin[illegible]

VIVIENNE BECKER

Roman ring, gold with two cabochon garnets, fifth century
Ashmolean Museum, Oxford

FRANCE

Ernst Fuchs and the Cabbala

The Galerie Art et Valeur, 20 rue Mohtor, Paris, is showing the illuminated designs with which the Austrian painter Ernst Fuchs has decorated The Book of the Creation. This masterly work, in which there are two hundred and ninety seven pages, carries fourteen plates illustrating the seven days of man's creation and twenty two illuminated designs representing the twenty two letters of the Hebrew alphabet, while the picture on the cover is of a bronze sculpture. On each page is set out the original Hebrew text, and its three translations (English, German and French) combine with the esoteric and fantastic pictures by this alchemist and painter to create a scholarly composition. Throughout the summer this exhibition will travel in a motor caravan across the United States to Jewish communities from New York to the west coast.

Cezanne

The exhibition of sixty paintings and forty watercolours by Paul Cezanne dating from 1895 to 1906, first shown earlier this year at the Museum of Modern Art in New York, is at the Grand Palais, Paris until 23 July 1978. Cezanne was then at the height of his powers, creating the astonishing plastic compositions which, so rich and forceful was their impact, were to engender many great 'movements' of modern art. This representation of the most significant period in the work of the master from Aix-en-Provence embraces most of his subjects: landscapes, still lifes, bathers and portraits. A full review appeared in the March issue of *The Connoisseur*.

The Expressionism of Morere

The Musee de Saint-Denis on the outskirts of Paris is showing until 3 September 1978 the work of Rene Morere, who died in 1942. There are barely two hundred and fifty canvases, drawings and engravings by one of the rare French Expressionist painters whose art recalls Goya, Van Gogh and Soutine in its violence, eccentricity, drawing and colours.

A Festival of Still-Life

For her important annual exhibition at the Galerie de Beaux Arts Bordeaux, Gilberte Martin Mery has chosen a subject of great interest: 'Still-life from Brueghel to Soutine'. Most of the great European museums have sent magnificent contributions to the exhibition which opens with seventeenth-century Flemish artists – the flower paintings of Velvet Brueghel the *Meals served* of Osias Beert, Isaac Soreau and David de Heem. The Netherlands is represented by Pieter Claesz and Willem Claesz Heda who arranged their still lifes with a geometrical precision which is curiously modern in its economy and austerity of draughtsmanship and colours. Also from the Netherlands are the strange shell-fish of Carl der Ast and Willem van Aelst and the subject of the *Vanitas* dear to Peuteman. France is represented by the restrained delicacy of Baugin, Linard and Louis Moillon, Italy by the naturalism of the followers of Caravaggio – Pietro Paulo Bonzi and Lorenzo among others – and mystical Spain by Zurbaran, Sanchez Cotan and several Realist masters. Eighteenth-century paintings are more numerous, more sumptuous and lighter with Largilliere, Oudry and particularly Chardin, with the Swiss Liotard and the German Roos. The nineteenth century is illustrated by Delacroix, Goya, Gauguin, Cezanne and the Impressionists who opened the door to the twentieth century and to the research of the Fauves (Vlaminck), the analyses of the Cubists (Braque), the Orphism of Robert Delaunay and the synthetic line of Matisse, to the secret poetry of Giorgio Morandi and the dramatic truculence of Soutine. It seems to be the first time that any exhibition has treated the subject so comprehensively and supported it with works of the highest quality. Travellers on their way to Spain will find it well worth while to turn aside to Bordeaux this summer.

GERALD SCHERR

ROLAND DE LA PORTE
Still life with hurdy-gurdy, 81 × 101 cm
Galerie des Beaux Arts, Bordeaux.

ITALY

Botticelli in the Uffizi

In January this year the new Botticelli room in the Uffizi, which has been in preparation for two years, was opened in readiness for the hordes of summer visitors. Nello Bemporad, the architect, and the art historian Luciano Berti have created an impression of great space: four small rooms have been made into one large one; the roof has been opened up leaving three massive timber beams straddling across the room; windows have been inserted at the top of the walls on both sides allowing the paintings to be lit, yet not harmed, by natural light.

The display of the twenty-five paintings creates an interesting visual effect, and allows the linear beauty of the famous paintings to be studied in relative comfort and space in spite of the crowds. Nearly one and a half million visitors passed through the Uffizi last year, and if Italy's turbulent politics do not deter people, more are expected this year.

Many of the paintings have been carefully cleaned and restored during the past two years, and they are now placed in an imaginative way. While Botticelli's two largest paintings, *Primavera* and *The Birth of Venus* are hung on the walls, his two great *tondi*, *The Madonna of the Magnificat* and *The Madonna of the Pomegranate* are displayed on simple steel easels. Two great fifteenth-century Flemish paintings, the dramatic and mysterious *Adoration of the Shepherds* by Hugo van der Goes, and Rogier van der Weyden's *Entombment* with its hints of Italian influence have both been sensibly included in the room. *The Adoration* had a great influence on Florentine artists when it arrived in their city in 1480, and Rogier's work illustrates the cross-current of artistic ideas between fifteenth-century Italy and Flanders. *The Adoration* stands freely, facing Botticelli's *Birth of Venus*, enabling its wings and the *grisaille Annunciation* on the back to be seen properly.

The secondary theme of the room, which is primarily dedicated to Botticelli, is that of Medici patronage of the arts and 'new learning'. *Primavera* and *The Birth of Venus* with their allegorical imagery were painted for Medici villas to which humanist philosophers associated with Cosimo de' Medici's Platonic Academy were regularly invited. The great Botticelli *Adoration of the Magi* shows Cosimo and his family. The Flemish *Adoration* had its Medici connections too, for it was commissioned by Tommaso Portinari when he was the Medici agent in Bruges. There are also antique vases, and *sarcophagi* interspersed among the paintings which had once been part of the Medici collections. The new *sala* itself once formed part of the theatre built by the Medici Grand Dukes in the sixteenth century.

The exhibits are protected from 'touch-hungry' tourists by novel barriers: here a huge arrangement of potted plants, there a *sarcophagus* or a Florentine *cassone* carved with the Medici balls. Some critics have argued that these make the room look as if it has been designed by an interior decorator, yet Professor Berti aimed at a radical new approach to exhibition design, and has certainly been successful in creating a refreshing and varied effect.

GAIL TERNER

CARLO MARATTI.
The Annunciation, c. 1647, etching.

Showing the young Maratti's debt to Raphael and to the protagonists of the early Baroque, in particular Ludovico Carracci, this etching was recently displayed in 'L'Opera incisa di Carlo Maratti' at the Villa della Farnesina, Rome. The contemporary reputation of Carlo Maratti (1625–1713), an exponent of the 'grand style' of late Baroque religious painting, stood high. Among his patrons in Rome were Popes Alexander VII, Innocent XII and Clement XI; Englishmen on the Grand Tour, such as the fifth Earl of Exeter and the young John Evelyn, bought his works. Many etchings and engravings of his paintings and particularly his Madonnas were made and although several, including fourteen by the young Maratti himself and others by near contemporaries such as Arnold van Westerhout, Vicenzo Billy and Giacomo Frey, were of fine quality, there endless repetition by other artists resulted in a coarseness and dullness which by the end of the eighteenth century earned Maratti an undeserved bad reputation. This exhibition with its catalogue will no doubt have contributed to the recent revival of interest in the artist. GI

WEST GERMANY

Painting from Poland

Polish painting between 1830 and 1917 is the subject of an exhibition at the Kunsthalle at Kiel until 13 August. It was during this politically unsettled period that the natural character, with its innate romanticism, of Polish painting asserted itself. Szermentowski produced realistic impressions of the vast Polish plains, Michalowski composed lyrical descriptions of his country's great battles, Brodowski drew his inspiration from the strict rules imposed by David in the early years of the century and the late eighteenth century, while the visionary Matejko recalled with verve the highlights of Polish history. The works of Pankiewicz plainly reflect the influence of the French Impressionists but the Polish group adapted Cubism to the Slav spirit, and a fragment of Surrealism crept into the violently expressionist canvases of Witkiewicz. GS

Kaiser Karl IV (1316–1378)

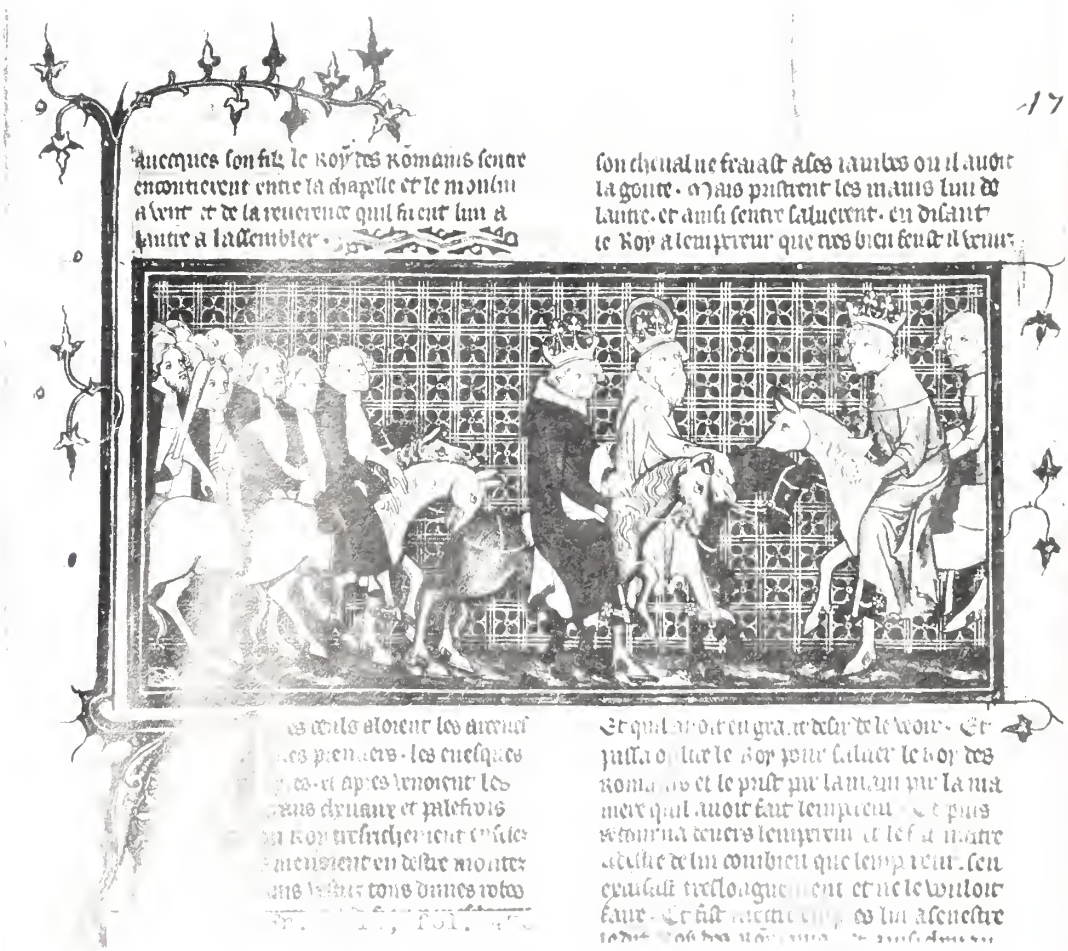
15 June–15 October 1978
Kaiserburg, Nuremberg

The aim of this exhibition is to unveil a hitherto neglected part of European history and culture: the reign of the Roman German Emperor Charles IV, who died six hundred years ago (1316–1378). The organisers are the Bayerisches Nationalmuseum supported by other Bavarian institutions, the Germanisches Nationalmuseum in Nuremberg, the Schnutgen Museum in Cologne and the Staatsmuseum in Luxemburg. During the course of the exhibition there are lectures, publications and a film on various themes connected with the subject.

Divided into several sections, the exhibition elaborates mainly on three aspects: Charles IV's considerable economic, political and cultural achievements. He was a skilful diplomat who ruled over a great part of Western Europe (which today would embrace ten different nations); he managed to keep peace in his territory, and encouraged trade and industry by building major roads between important towns. In 1356 he also introduced the first written constitution in Germany which was used until 1806. Being crowned no less than five times, he chose Prague as his residence after he had been elected as King of Bohemia. This led to the foundation of its first university in 1348.

The Emperor's patronage of the arts extended to Nuremberg, his favourite German town, where the first stone of the Frauenkirche was laid under his reign. His Court Art reached the same high standard [illegible] Gothic and Renaissance. The two-hundred and fifty exhibits include sculpture, [illegible] drawing, book illustration, [illegible] goldsmiths' and [illegible] Among the [illegible] are the Royal Crown, the [illegible] presented to [illegible] Prague in [illegible] and the [illegible] with multicoloured [illegible] display the workmanship of an excellent but unknown goldsmith. As to book illustration, the most outstanding example is probably represented in the miniature from the Grandes Chroniques de France which belongs to the Bibliotheque Nationale, Paris. It depicts the Emperor's visit to France where he spent part of his youth and returned in the winter of 1377–8. The first friendly encounter between him and the King of France, Charles V, for example, is rendered in a simple, realistic and very charming way. The exhibition includes many impressive images of the Emperor — in stone, marble or gold (partly as replica) — which not only reflect the esteem in which he was held during his lifetime but also his ambition to revive the Emperor's cult as it was known from the Romans.

KRISTINA VON BODELSCHWINGH



Encounter of the Emperor Charles IV and his son Wenzel with King Charles V of France, from 'Grandes chroniques de France'
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The National Heritage Fund'
The crucial report

Godfrey Barker

The long-awaited report of the Commons Select Committee on the National Land Fund was published on 14 June 1978.[1] Its implementation is a matter of utmost urgency. It offers the first serious Parliamentary prospect since 1946 – when the Fund was set up – of help for our endangered heritage, and the first serious prospect since World War I of freeing it from bureaucratic entanglements. If accepted and adequately funded by the Government, 'the National Heritage Fund' which the report proposes could bring an end to the years which have seen houses fall into ruin and major works of art pass through the salerooms into foreign ownership, while the State stands idly by.

Undertaken in the wake of the Mentmore *debâcle*, the report makes seventeen crucial recommendations to ensure that existing provisions are made to work properly for public acquisition of historic houses and works of art. It would make it in theory impossible, in practice (given the bureaucratic mind) very much more difficult, for a Government ever again to allow the loss of pre-eminent houses or works of art. It proposes a re-named 'National Heritage Fund', topped up by at least £50 million, transferred from Treasury control to independent trustees, and empowered as a Contingency Fund to help save works of art threatened by export. In addition, it calls for an end to bureaucratic stultification of the Fund's traditional role of providing for the acceptance of houses and objets d'art offered *in lieu* of capital taxes.

Remarkable for the brilliance with which it examines and demolishes a whole series of Treasury obfuscations, the Report has only one major disappointment amid much gold. It argues that the current convention should continue of 'compensating' the Inland Revenue from the Fund whenever capital taxes are paid in kind rather than in cash – a practice widely regarded as a superfluous nonsense, since the public wealth benefits twice over.

The recommendations are:

REFORMS REQUIRING STATUTORY AMENDMENT

1. **The Fund should be renamed 'The National Heritage Fund'.** (Summary of Recommendations, pp. xxxvi–xxxviii, No. 5).

2. **The Fund should be placed under the control of independent trustees to be appointed by the Prime Minister.** They should lay their annual report and accounts before Parliament. (No. 4).

3. **The Fund should function as a special contingency fund to assist with grants and loans when the preservation of exceptional buildings and their contents, works of art, objects, gardens or the countryside is at risk.** Among other advantages this would at long last provide prompt emergency assistance when outstanding works of art are threatened with export. It seems the obvious long-term solution rather than such hand-to-mouth contrivances as the alleged Government Contingency Fund, created and emasculated by the Arts Minister within a period of six months. (No. 3).

4. **The £50 million removed from the Fund in 1957 should be restored; the Government should consider long-term provision with the interested parties.** This compares with the Fund's balance on 31 March 1978 of £17,790,000. (No. 7).

IMMEDIATE ADMINISTRATIVE REFORMS, NOT INVOLVING STATUTE, BEFORE THE FUND BECOMES INDEPENDENT

5. **H.M. Treasury should cease forthwith to treat payments from the existing Fund as public expenditure, and so subject to control.** This has been the most recent device employed (surreptitiously) by the Treasury to ensure that inadequate use is made of the Land Fund, thereby gratuitously endangering important elements of our cultural inheritance. (No. 2).

6. **An interim council should be established to advise the Treasury on allocation of the existing Fund's resources.** It should consist of representatives of national and regional collections and of other bodies concerned to protect the heritage, including historic buildings. It would obviate such confusion as arose in the case of Mentmore, when ministers received advice from many conflicting sources. (No. 14).

7. **The Treasury's rule that the Fund be reimbursed by national collections should be abolished.** This refers to the universally criticised insistence of the Treasury that national collections should repay the Fund when they receive works of art accepted *in lieu* of tax, the

value of which is twenty-five per cent or less of their annual purchase grants. This rule has caused needless pressure on the limited resources of the national collections, without producing the intended benefits for the regional institutions, which are encouraged to take advantage of the *in lieu* procedures. (No. 17).

IMMEDIATE ADMINISTRATIVE REFORMS OF A PERMANENT CHARACTER

8. **Offers of works of art** in lieu of capital taxes **should be passed immediately by the Inland Revenue to the Standing Commission on Museums and Galleries, which should appoint assessors to advise on their pre-eminence.**
This has the advantage of taking away decisions on pre-eminence (and presumably on valuations) from individual advisers, whose views may be questionable or, if not, be too easily over-ruled by the Treasury, and whose criteria may not give sufficient weight to the interests of regional collections. (No. 16).

9. **The Standing Commission should be free to decide whether works of art accepted** in lieu **should remain on loan in their original locations.**
The recommendation adds that the Treasury should abide by such advice in the absence of any special reason for disallowing it. (No. 18).

10. **The Fund should provide cash endowments to the National Trusts in exceptional cases for the repair and maintenance of buildings and adjacent land.**
This implements Section 4 (2) of the Historic Buildings and Ancient Monuments Act, 1953, established by a backbench revolt in the House of Commons and since ignored by successive Governments. (No. 6).

11. **The Treasury should publicise the criteria for current tests of 'pre-eminence'.**
This would terminate the confusion and ambiguity created by a series of inconsistent decisions in recent years, and end suspicions of gratuitous [illegible]s behind closed doors. (No. 15).

12. **The Treasury should** clarify and publicise **the procedures for acceptance of property** in lieu of tax, **so that testators and their advisers may be** clear as to **whether or not the** in lieu **system is relevant to their needs.**
(No. 10).

13. **The Treasury should** review **the conditions laid down in Form 700v.**
These are so impractical and onerous as to discourage all but a minority of owners from applying for exemption from Capital Transfer Tax (by requiring unreasonable public access to exemptable works of art). The effect is to encourage sales, often to foreign buyers. (No. 11).

14. **The Treasury should revise and rewrite in clearer form its memorandum 'Capital Taxation and the National Heritage'.**
The Select Committee describes it as confusing and inaccurate. (No. 12).

15. **The Inter-departmental review on the relationship of the Land Fund to the national heritage be laid before Parliament.**
This is the Government's hitherto surreptitious attempt to put its house in order after the Mentmore fiasco. (No. 13).

16. **The Treasury should consider the acceptance of property** in lieu **of all forms of capital taxation.**
This would allow, for example, for Capital Gains Tax to be discharged in kind as well as Estate Duty and Capital Transfer Tax. (No. 9).

17. **Interest charges on the period between the offer of property** in lieu **of capital taxes and final acceptance should be abolished; the possibility of tax credits or cash refunds should be introduced to deal with offers of property of greater value than the tax debt should be examined.**
Interest of six per cent of tax arising from death, and of nine per cent from a transfer in life, is charged. (No. 8).

Public Expenditure: the Heart of the Treasury's Problem

[illegible]or the Treasury, the problems raised by the Land Fund are solely those of traditional house metaphysics, of a noumenal world in which beauty is no more than a mathematical concept, in which sums large and small are constantly shuffled from pocket to pocket, transubstantiating from 1946 metal scrap into Government securities and then into an alleged book-keeping entry, at which point it dissolves like the Cheshire Cat, leaving only a satisfied grin on the faces of Treasury mandarins. These latter-day heirs to Saint Thomas Aquinas are oblivious of the real world outside their portals in Whitehall, in which culture plays an integral part, while fiscal pressures cause houses to crumble and works of art to be sold, largely abroad.

To confront the problem on their terms: the question [illegible]ck: the Treasury's ability to think more broadly about these [illegible]ruc matters is all too simple: was the removal of the Land [illegible]d fr the Consolidated Fund in 1946, and its investment pol[illegible]cy ver years, an act of public expenditure (as everyone [illegible]ep Treasury believes), or are the Land Fund's monies public expendi[illegible]re only at the moment they are applied to the cultural purposes laid down by statute? It was the Treasury's exclusive champion[illegible]ip of this latter argument which led to the 1976-7 rejections of Mentmore, on the ground that public expenditure controls fell upon the Land Fund as upon general Government expenditure, in a manner hitherto unrevealed to those fighting for the heritage. However the merits of these esoteric disputations, they will become thankfully redundant if and when the Fund is placed under independent trustees away from the hothouse atmosphere of Whitehall offices and becomes unarguably a Fund outside the frustrating constraints of the public sector. Even the Treasury mandarins while rejecting at sight some of the Select Committee's recommendations, concede that simpler, unambiguous pro[illegible]ns are called for. Need the Treasury's devotion to metaphysics obstruct this genuine help for the heritage put forward in these proposals?

[illegible] Third Report from the Expenditure Committee, Session 1977-78. The [illegible] of Commons Paper 280. HMSO. £5.10.

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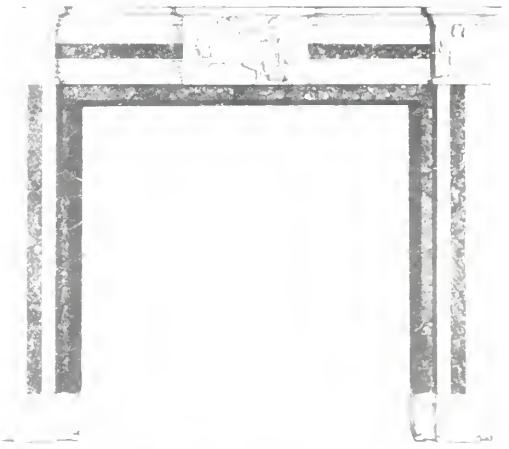

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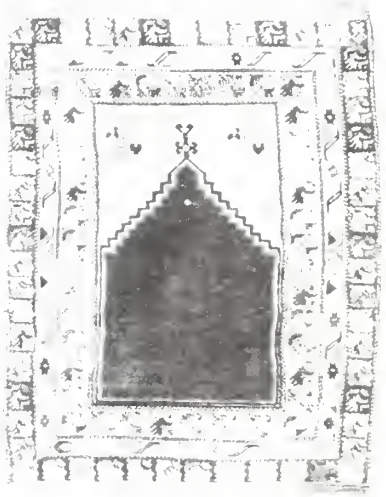

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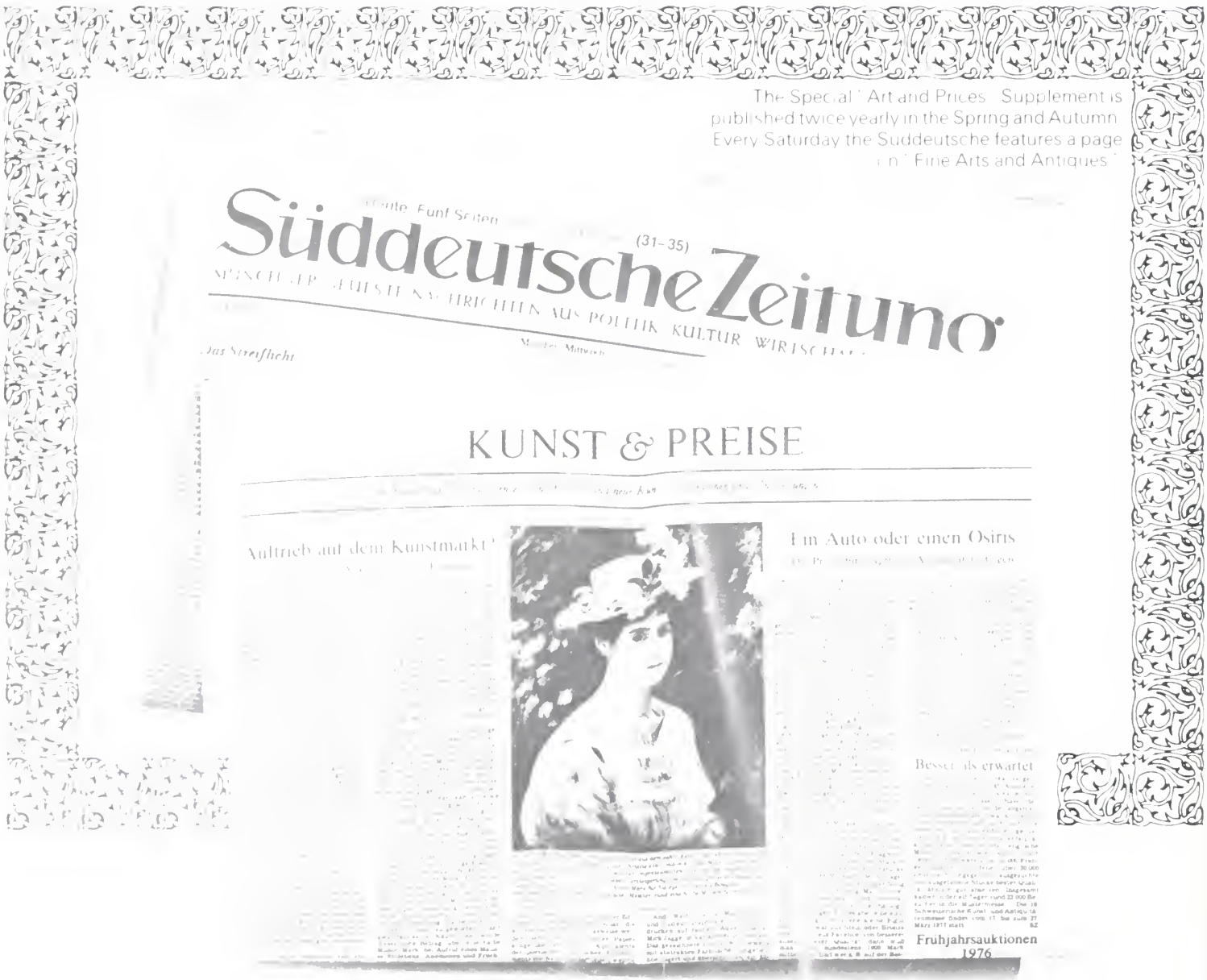

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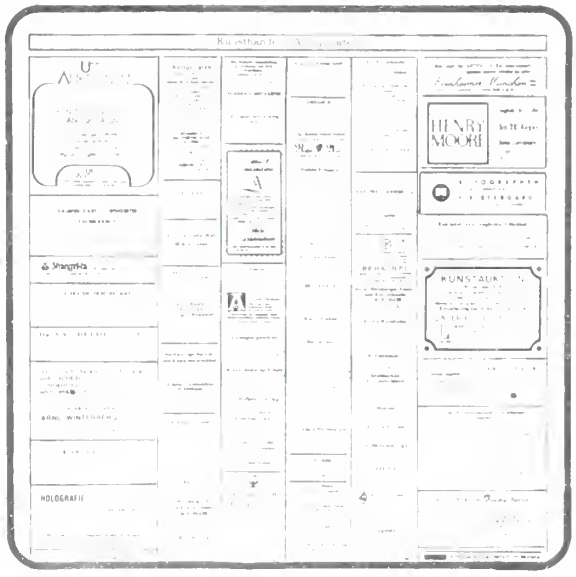

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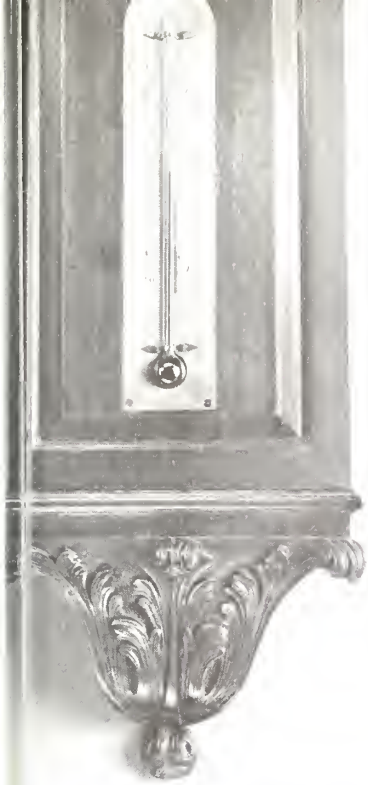

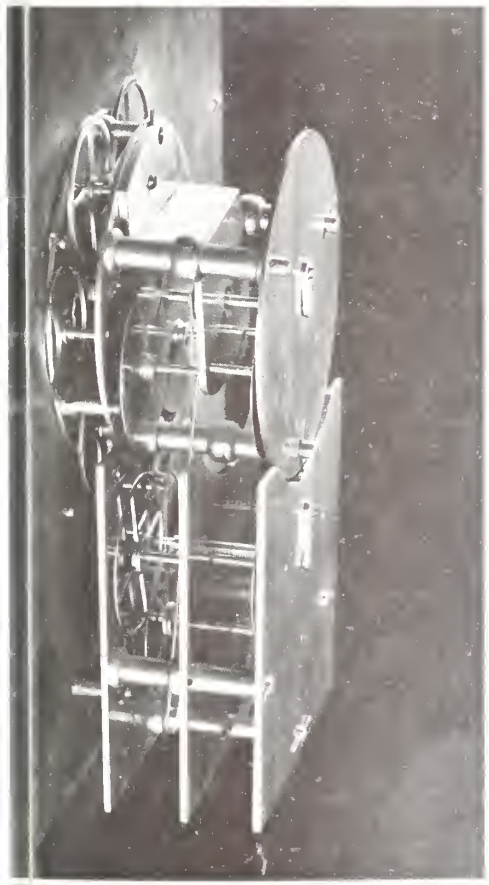

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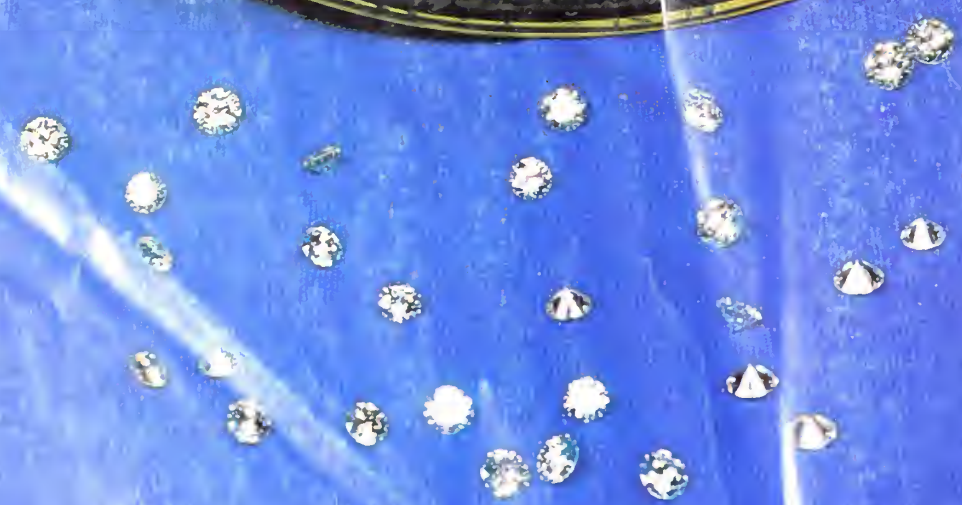

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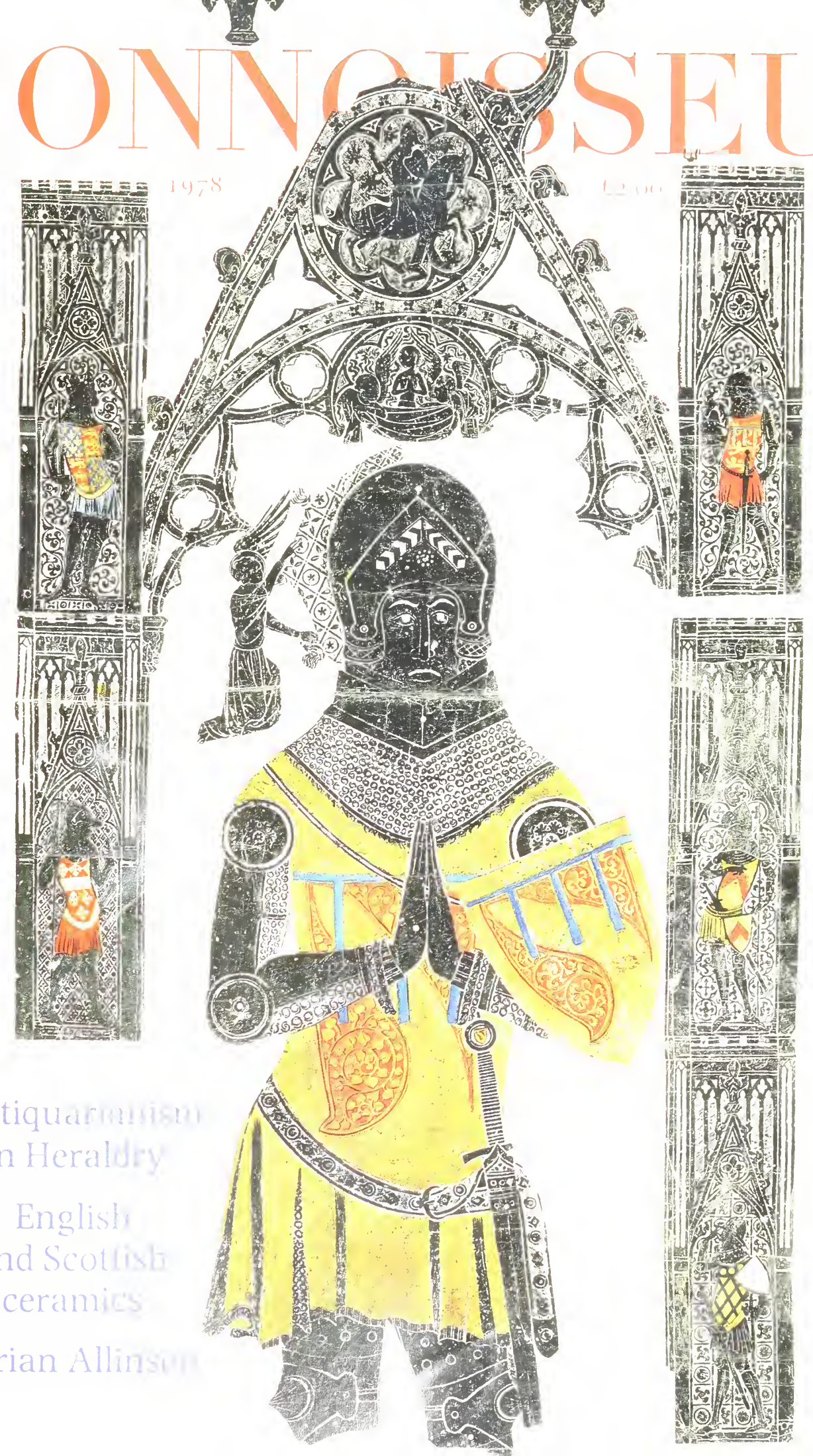

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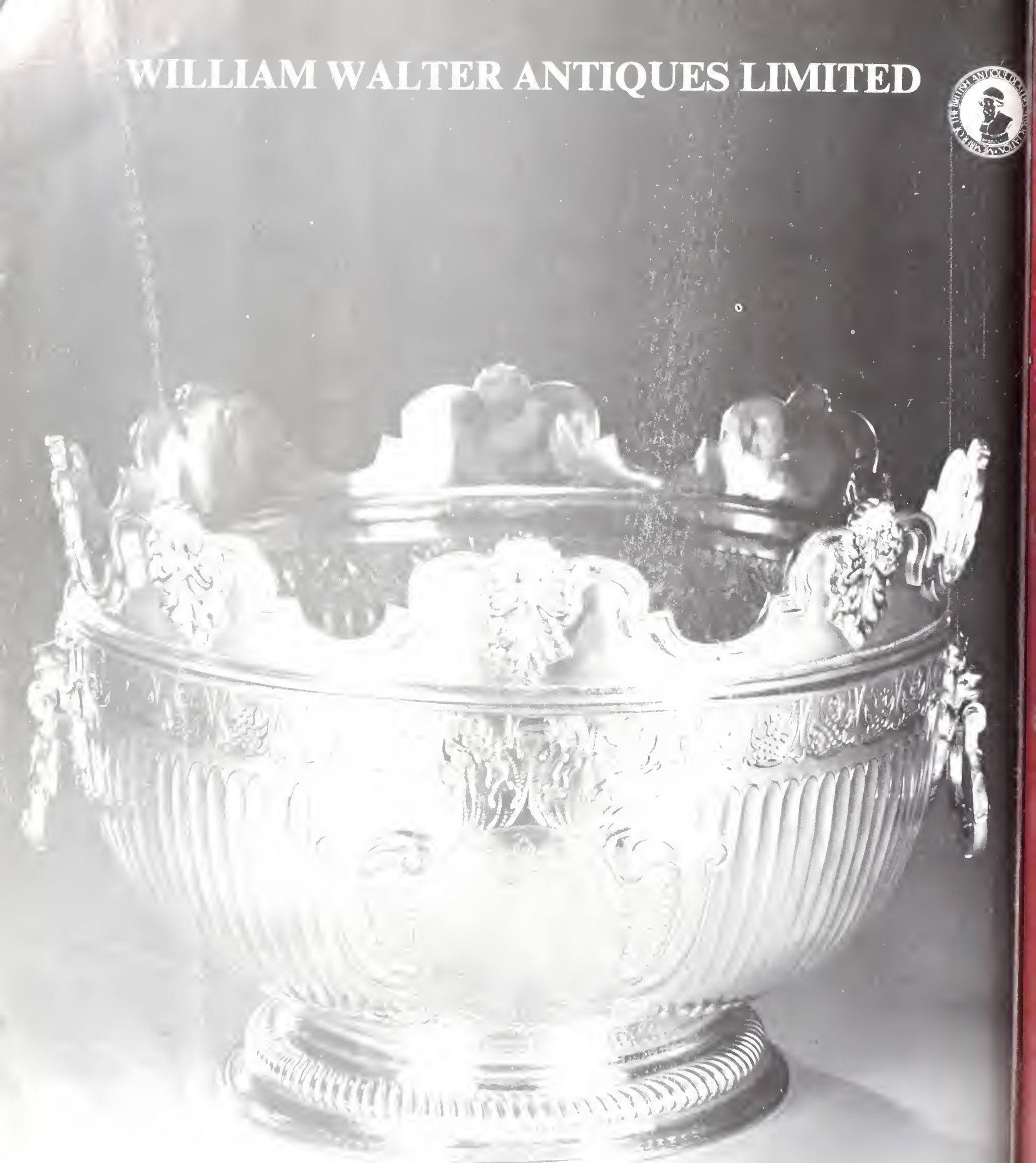

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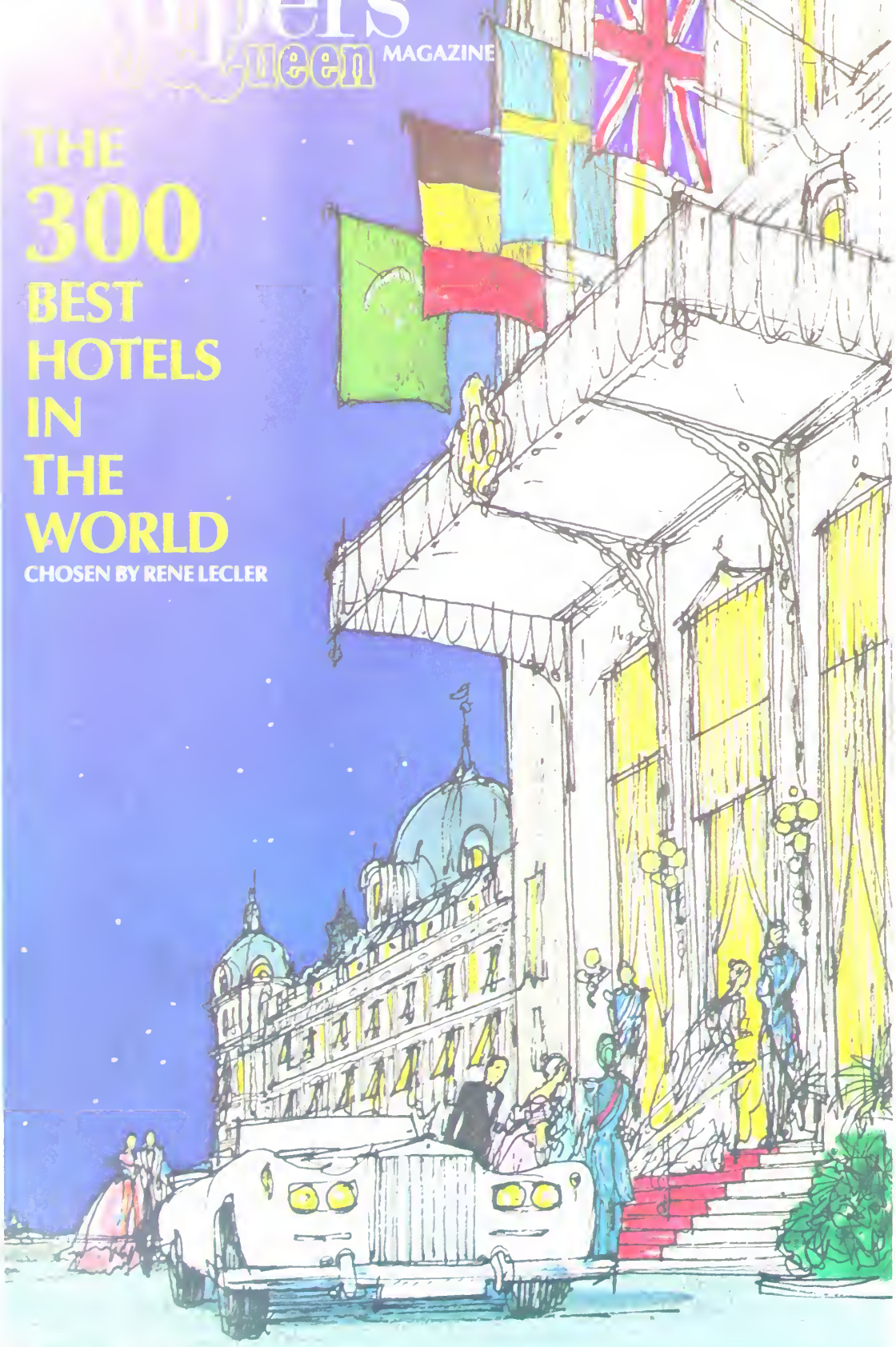

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References

William Gerdts, *The Great American Nude*, 1974 [Illus. p.23]

David H. Dickason, *William Williams: Novelist and Painter of Colonial America, 1727-1791*, 1970 [Illus. p.163]

Winterthur Portfolio IV, 1968 [Illus. p.162]

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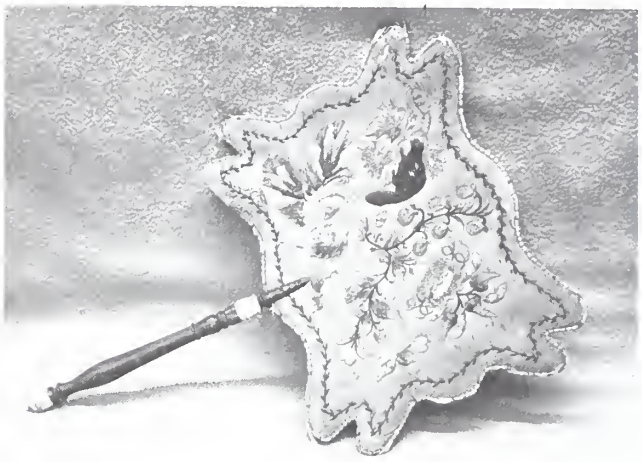

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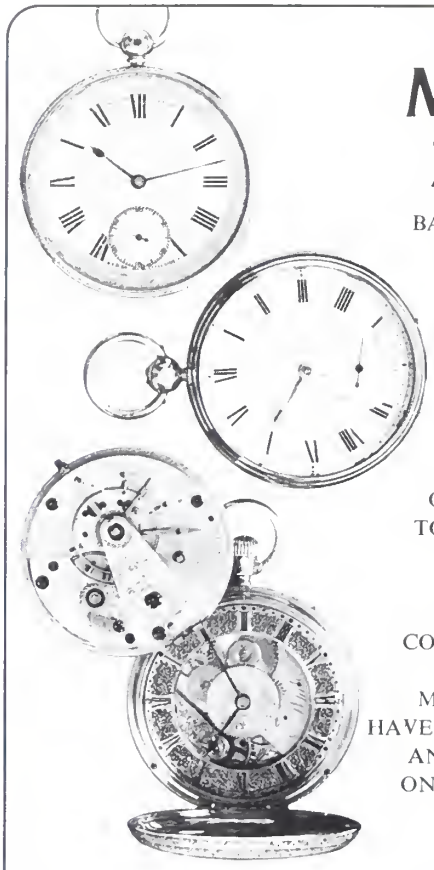

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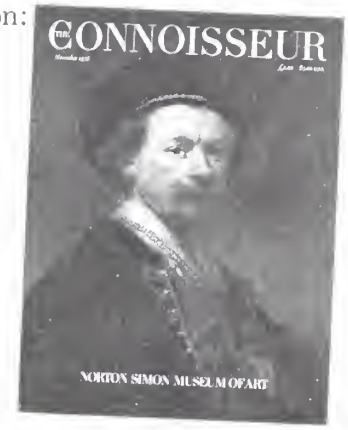

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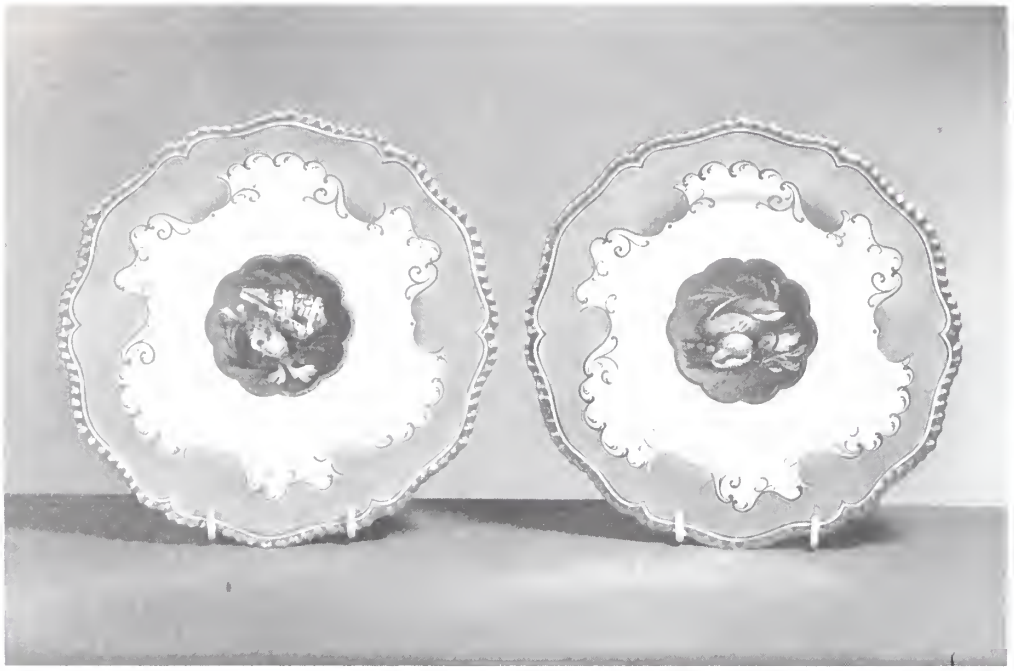

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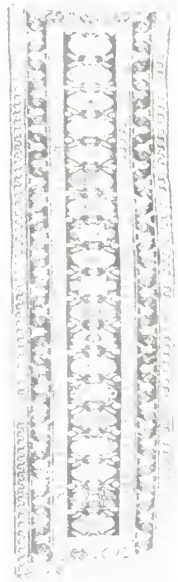

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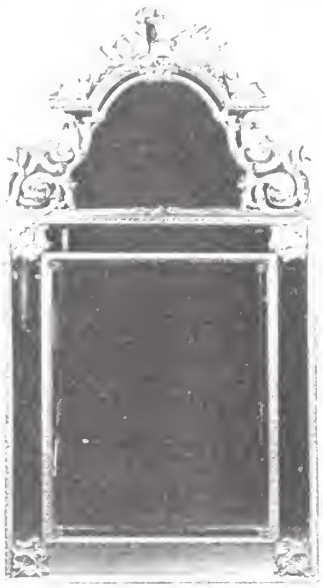

Regence giltwood mirror
Height: 76¾″
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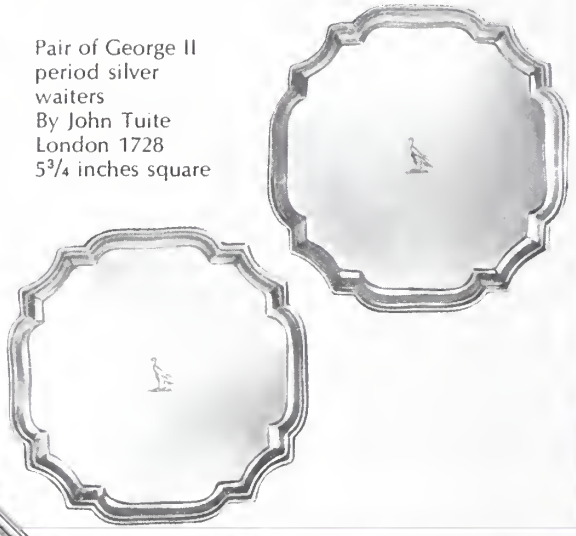

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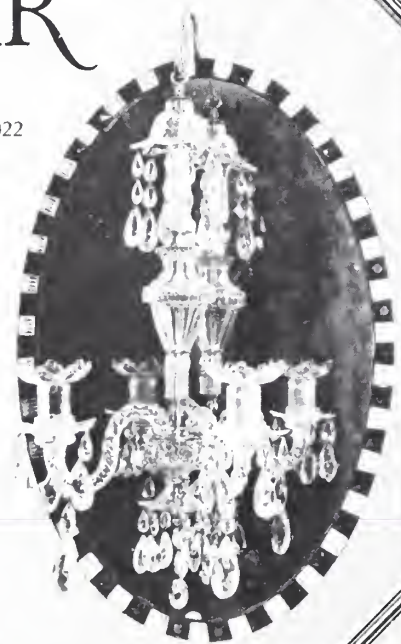

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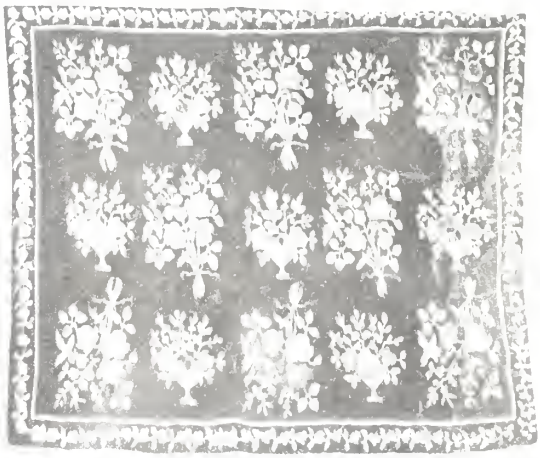

A mid 19th century Bessarabian rug with charming primitive bouquets in pinks, yellows, blues, and greens on a brown field.
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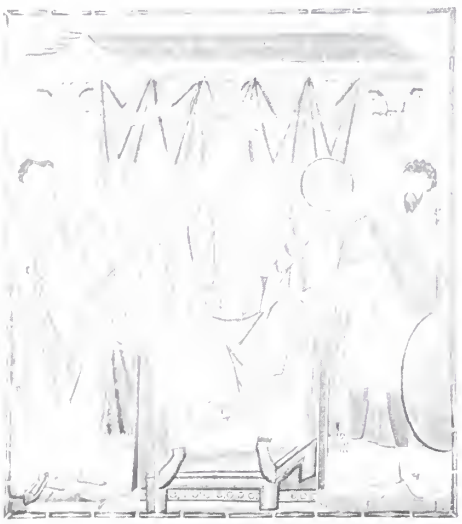

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ABC

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Front cover: Coloured rubbing of the brass of Sir Hugh Hastings (died 1347) in Elsing church, Norfolk, 2.3 × 0.98 metres, made by the Reverend Henry Addington, Vicar of Longford, mid-nineteenth century, from a manuscript.
British Library Add. MS 32490 B(12).

The September issue of *The Connoisseur* will be devoted mainly to art in sixteenth-century Florence to coincide with the forthcoming exhibition 'Giambologna: Sculptor to the Medici (1529–1608)', in Edinburgh, London and Vienna. There will be articles on Giambologna's bronzes and wax models, on the sugar-sculpture and jewellery inspired by him, on portraits of his patron Cosimo I, and on the 'Grotta Grande' in the Boboli Gardens in Florence. In the American section of the magazine there will be articles on Nelson A. Rockefeller's collection of porcelain and on Red Indian paintings.

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Adrian Allinson *A Restless Talent*

Peyton Skipwith

Adrian Paul Allinson[1] was at the Slade along with the great generation of students that included Edward Wadsworth, Stanley Spencer, Mark Gertler and C. R. W. Nevinson: artists now regarded as having made a vital contribution to the development and language of twentieth-century British art. His name crops up regularly in books, letters and biographies covering the period and his presence in such company was accepted as natural, yet today he is little known. This posthumous neglect, though unfair, is understandable given his maverick character, but, as increasing attention is now being paid to the arts of the inter-war years, it is time to re-assess his work and his position.

▲ ADRIAN ALLINSON. *Convent Garden, Provence*, 24 × 35½ inches.

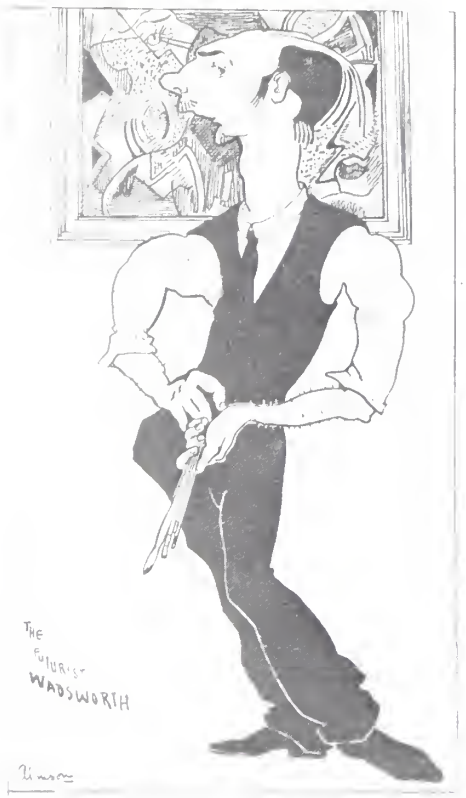
1 Adrian Allinson, photograph.

ADRIAN's father, Doctor Thomas Richard Allinson, came of Lancashire yeomen stock; he attended Edinburgh University where he qualified as a physician and surgeon, developing a special interest in the study of hygiene and dietetics. He was a man of rigorous and spartan character, a teetotaller, a vegetarian and a free-thinker; an idiosyncratic logic ordered his life, his choice of wife and the rearing of his children. Believing that married doctors inspired most confidence he resolved on this course, but any woman who was to share his life must share his views; not an easy requirement in late Victorian England. His choice fell on Anna Pulvermacher, a Jewess from Berlin, she was the great niece of Ernestine Rose, who had quit her Polish ghetto at the age of seventeen, worked with Robert Owen and had become one of the great champions of women's rights in America.[2] Anna had studied portrait painting in Berlin and, although she was never to paint professionally, she practised unmercifully on her family. In his manuscript autobiography, written in 1941 whilst staying with the novelist Dorothy Richardson and her husband Alan Odle (No. 2), Allinson says 'The walls in each room [of our home] were closely hung with her portraits, mainly versions of ourselves at all ages which we did not find stimulating to our young imaginations. It may be due to this early surfeit of faces that I have painted so many more landscapes than portraits, and that questions of design and colour, almost entirely absent from Mother's pictures have played so important a part in mine'.[3] Anna had plenty of available models having five children, three sons and two daughters, of whom Adrian, born 9 January 1890, was the eldest – in keeping with their logic the children were named in alphabetical sequence, the others being Bertrand, Cyril, Dulcie and Enid.

Like many men of advanced ideas, Doctor Allinson was regarded by his contemporaries as a crank; he advocated the importance of diet in the prevention of disease rather than medicine in its cure, and also campaigned in favour of such ideas as birth control. His advocacy of unpopular causes was clearly as forthright as his son's, and he seems to have been struck off the Medical Register for 'non-medical practices'; however, nothing daunted, he then turned his enthusiasm for dietetics to practical advantage by starting the family milling business. Doctor Allinson's blinkered logic caused

2 ADRIAN ALLINSON, *Alan Odle and Dorothy Richardson*, 30 × 40 inches.

Wycliffe College in the [illegible] because the headmaster [illegible] and regardless of the fact that [illegible] strict non conformist principles, although [illegible] children had been brought up [illegible] thinker. Adrian was expelled at the age of fourteen for 'non belief', then sent to Wrekin College. Doctor Allinson's attitude to the medical profession did not deter his sons and Adrian entered the Middlesex Hospital Medical School, at the same time attending evening classes in modelling at the Regent Street Polytechnic; thus tandem of medicine and art soon decided him in favour of the latter and he exchanged the Middlesex Hospital for the Slade. Once there he quickly teamed up with four fellow first-year students – Nevinson, Gertler, Wadsworth (No. 4) and David Sassoon – and in his autobiography noted their relationship in musical terms. 'These four and I formed a quintet that became inseparable in work and play. Nevinson and Wadsworth, as first and second violins, led, Gertler and I followed as viola and cello, with Sassoon occasionally audible in the background in the part of double bass'.[4] During these early years at the Slade both Allinson's strength and weakness became apparent; in the summer of 1910 he and Stanley Spencer won the year's scholarships, but in relation to the Sketch Club his quirky humour was in the ascendant. He recorded 'A perverse kink in Spencer's make up prevented his working to the set subject, so that though month after month his designs earned the highest praise, on account of their failure to illustrate the theme, he never received the award. It was high time to rectify this lamentable situation, particularly as I knew that a little cash would be very welcome to him. So for the ensuing competition I executed not only my own design but also an imitation Spencer that besides exhibiting all his mannerisms conformed, as regards subject, to the rules of the competition. When seen on the wall amongst the rest of the drawings, students and professors alike took it to be authentic. The latter in particular were happy in the thought that dear Stanley was coming into his own at last. I had, of course, to take him into my confidence so that my practical joke should achieve its aim. Alas, our genius, without a glimmer of a smile, said to me, "Oi think this will affect moy career Oi do, Oi'm going to tell the Pro", and he promptly ran off to Tonks and blew the gaff'.[5] This 'dangerous talent', as Tonks termed it, was turned to good use when he embarked upon caricature especially in those of his fellow artists; one of his earliest submissions to the New English Art Club, entitled *The Happy Family*, was in the manner of Max Beerbohm and depicted the teaching staff of the Slade Steer as *pere de famille* holding Walter Russell by the hand, Tonks pushing a pram containing a sailor-suited Professor Brown with Derwent Lees as a dog completing the group. Not surprisingly with its Slade bias the Jury rejected the caricature but Arthur Clifton sold it at the Carfax Gallery. Despite his later concentration on landscape, several of his earliest contributions to the New English Art Club were portraits, and *Ruth* (No. 3) dates from about this time. When they left the Slade there was a strong affinity in style between the work of Allinson and Gertler, and *Ruth* compares with Gertler's *Violinist* of 1912 in its format and its almost Pre-Raphaelite intensity.



4. Adrian Allinson.
The Futurist Wadsworth, caricature, ink and blue chalk, 10 × 5⅝ inches.

After the Slade Allinson went to Germany and on Wadsworth's recommendation enrolled at the Knirrschule in Munich; he stayed only nine months, but this was long enough to have one painting shown in the Secession and to discover what was to be a life-long passion for ski-ing – he was later to ski for England. From Munich he moved to Paris where he took a studio in the rue Belloni and studied at the Grande Chaumiere; his regular associates during these Paris days were Lowes Luard and Sydney and Richard Carline. During the summer of 1914 he joined Sickert in Dieppe. Not surprisingly, given his Anglo-German parentage coupled with his philosophic upbringing, he became a Conscientious Objector at the outbreak of war. He had by this time become a Member of the London Group and Ethel Sands, an ardent war-worker, blamed him for her exclusion from the hanging committee and felt that he would even go to the extent of killing despite his sacred pacifism.[6] Sickert viewed his pacifism with more characteristic humour and gave him a drawing inscribed from his 'Tory militarist neighbour'. The London Group was certainly sympathetic to pacifists and conscientious objectors, and Allinson records that Marchant of the Goupil Gallery sent an ultimatum to the Group: 'No enemy aliens, conscientious objectors or sympathisers with the enemy were permitted to exhibit in his galleries and should the group contain any of these his walls would be closed to them. This shot was aimed mainly at my own head, as I was reputed to embrace all three elements in one person. At a special meeting it was unanimously agreed that politics should be kept out of the domain of Art and the Group rejected Marchant's terms'.[7] A new venue for the London Group's exhibitions was provided by Heal's Mansard Gallery.

In London, while earning some money drawing caricatures for Hannen Swaffer at the *Daily Express*, Allinson was combining two of his passions, art and music, by designing sets for Thomas Beecham; this collaboration came about through an introduction from Philip Heseltine (Peter Warlock), one of Allinson's many musician friends. He worked on a number of operas – 'Il Seraglio', 'Tristan and Isolde', 'Lucia', 'Falstaff' and 'A Village Romeo and Juliet' and culminating in 1917 with designs for the setting in ten scenes of 'Pelleas and Melisande', but this latter, much to Allinson's regret, was never to get beyond the stage of scale models due to the parlous state of Beecham's finances. Beecham, who was to appear as a witness for Allinson before a military tribunal, described the design for the second act of 'Il Seraglio' (No. 6) as 'quite one of the loveliest I have seen anywhere'.[8] From pre-war days Allinson had been a regular frequentor of the Cafe Royal and painted its mirrored, pillared and plush interior. His chosen companions here were Alan Odle (No. 2), Michael

3. Adrian Allinson.
Ruth, oil on panel, 12¾ × 9½ inches.

Arlen (Dikran Kouyoumdjian) and Maurice Elvy. As Dorothy Richardson (No. 2) began to reform Odle's disastrous drinking habits, she too came to know him well and in his biography of her John Rosenberg describes the Allinson of Cafe Royal days as 'always in difficulties with an endless succession of girl friends'.[9] Allinson (No. 1) was a handsome, rather ascetic figure who never resolved the internal conflict between the Don Juan and the Don Quixote sides of his character. After the death of his father in 1918, he contracted a marriage to Joan Chandler, a divorcee, whom he had first seen in a cafe with an Indian mystic from whom he resolved to rescue her. After their marriage they went to Switzerland, where Allinson indulged in his love of ski-ing and became obsessed with the clear patterned beauty of glaciers. This fascination with the stark, cold, almost abstract world of ice he explored again and again in his canvases; these paintings were of great importance to Allinson, and confirmed him in his pursuit of pattern and the decorative elements of his subject matter, though the unsympathetic, icy colouring was alien to Allinson's more exotic temperament. After three years of living in Brienz, and the birth of his son, Michael, he returned to Munich, where he had an exhibition at the Gallerie Paulus. A brief interlude in London preceded a trip south, 'the bleak austerities of the glacier world which had for so long possessed me were losing their hold to give place to the more tender and colourful moods of Italy, Provence and Spain'.[10] The oranges, browns, reds and greens of the Mediterranean lands struck a new chord and lead to Allinson's full flowering as a landscape painter, the combination of strength and gentleness in the Provençale landscape (colour x) shows a mastery and contentment that his restlessness and fear of the merely facile seldom allowed him to achieve so completely. This flowering reached its peak with the discovery of 'the quintessential loveliness of a Mediterranean isle' Mallorca. 'Nowhere did the earth glow with richer hue, the young alfa grass or bean spring forth a purer emerald or the cypress display a more sombre black. The olive trees, hoary ancients that had weathered a thousand years, were never so gnarled and fantastic, nor the asphodel sprouting beneath their shade so fragile and tender. Here the silvery mauve blossoms of the almond and the golden lamps of orange and lemon seemed to shimmer and shine as in no other land'.[11] *Farewell Mallorca* (No. 5), exhibited at the Royal Academy in 1936 and purchased by Manchester City Art Gallery, was the summation of all these Mediterranean landscapes, specific and yet idealised, it contained all the elements that fascinated him, the terraces dividing the landscape into many planes, the strong contrast of light and shade and the sense of continuity and renewal provided by the juxtaposition of hoary old olive trees with the young goats and their guardian. With his increasing concentration on the distillation of landscape into colour and pattern, he found it necessary to draw and sketch voraciously and then to work up paintings in the comparative calm of his studio – he had taken Albert Toft's converted stable studio in Clifton Hill, St. John's Wood.

6 ADRIAN ALLINSON
Design for 'Act II of Il Seraglio'
ink and gouache 8 × 10 inches

5 ADRIAN ALLINSON *Farewell Mallorca*, 42 × 64 inches *Manchester City Art Gallery*.

B. ADRIAN ALLINSON.
Painted screen.
panels, 67¾ × 24 inches.

7 Adrian Allinson. *Spring in Elba*. 34 × 44 inches.

8 Adrian Allinson. *Steps in Ibiza*, pencil, 12 × 16¼ inches.

where he was to work for the rest of his life – 'Landscape painters are continually faced with this problem of catching Nature on the hop; for even during the relatively stable conditions of midsummer she changes face with every passing cloud. For this reason it remains a moot point whether the landscapist should live in the country, making occasional visits to the city or vice versa . . . thus I now prefer to collect a maximum number of notes and drawings during a relatively short period, knowing that once back in my urban studio, I can calmly concentrate on their development into paintings without being tempted to rush out at all hours to see what a particular sky may be doing to a selected subject'.[12]

Typically, with his restless spirit, during the late 1920s when he was producing many of his most successful landscapes and other exciting commissions were coming his way – murals for Lady Margaret Hall, Oxford, and, through Frank Pick poster designs for the Empire Marketing Board and the London Underground – he became dissatisfied with

9 ADRIAN ALLINSON *Ibizan Waterfront*, 26 × 32 inches *The Tate Gallery, London*

10 ADRIAN ALLINSON *Tren Carril Catalonia* 28 × 49 inches

11 Adrian Allinson: *Lilies in a terracotta jug*, 30 × 19¼ inches

what he was achieving in paint. He had studied modelling at the Regent Street Polytechnic, and at the Slade worked for one term with Havard Thomas; now he was to turn to modelling again, but this time in pottery, and he joined a class at the Central School of Arts and Crafts to perfect his technique and to study casting and the various aspects of glazing. He was to produce a number of pottery groups of people, animals and birds such as the *Toucans* (No. 14), and, as in his painting, he was to achieve a stark simplicity reducing his subjects to their structural essence, his stoneware pots also have the clean lines characteristic of the Art Deco period: in contrast to the chaste products of Keith Murray and others, all his pottery has a solidity about it that makes it akin to simple peasant ware despite its sophistication of vision and form. A young fellow-student at the Central, Molly Mitchell-Smith, was to become his devoted companion, inspiration and help during his later years. From pottery and modelling he moved on to direct carving and joined John Skeaping's class at the Central. Skeaping had been married to Barbara Hepworth, and Allinson's finest carving, the alabaster *Family Group* exploits the classical monumentality that was typical of early Skeaping, Hepworth and Moore.

His work belongs essentially to the decades from 1910 to 1940, when he produced most of his finest paintings, models, sculptures and decorations. However exciting he found his excursions into the world of pottery and sculpture, they were never more than a means of extending his range of expression, and it is as a painter first and foremost that he must be regarded. He died on 20 February 1959.

12 Adrian Allinson: *Spring Riot, Cornwall*, 22½ × 32½ inches.

13. Adrian Allinson, *Cotswold Snow*, 30 × 40 inches

14. Adrian Allinson, *Penguin*, [illegible]

NOTES

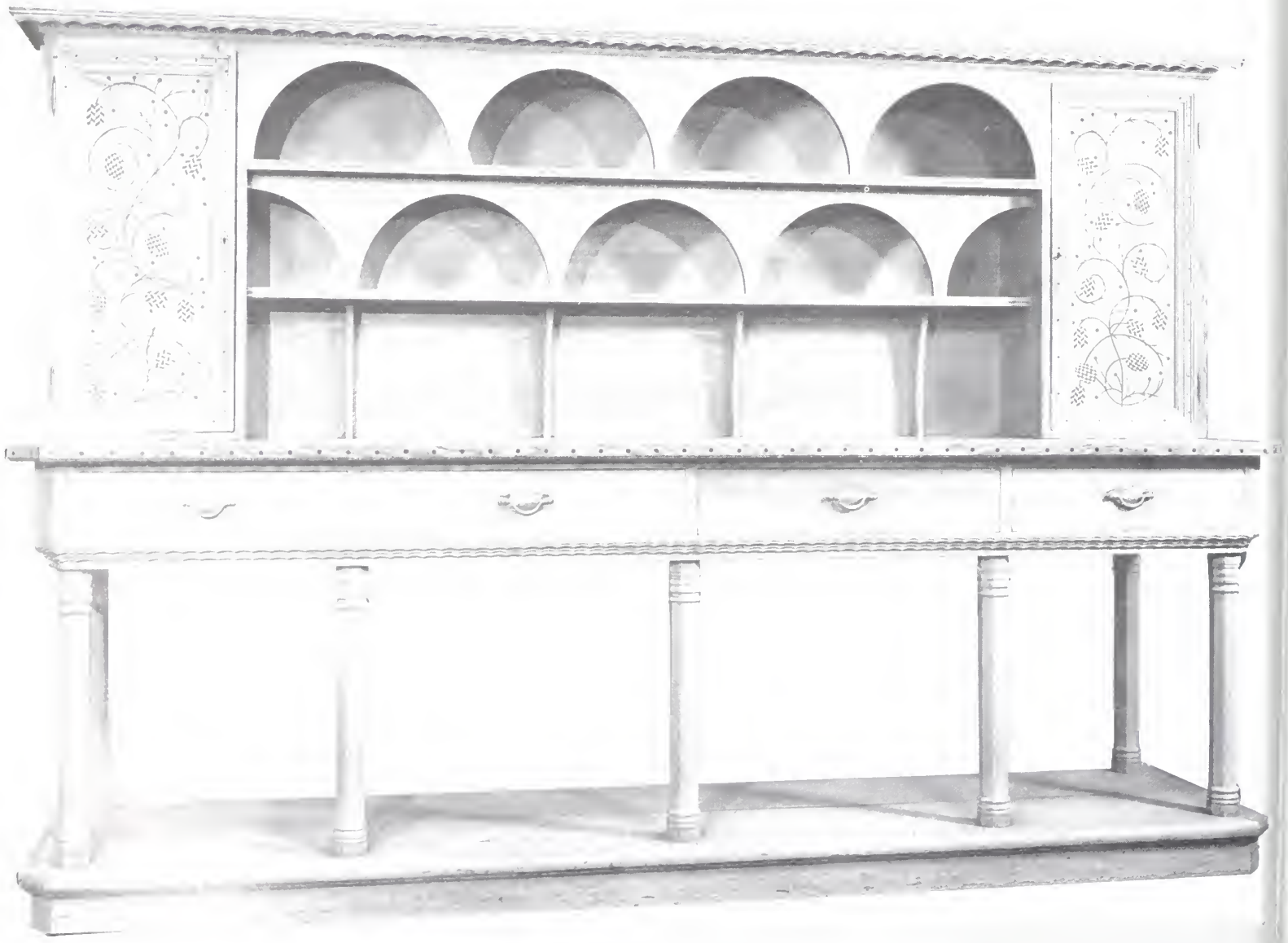
1. Allinson changed his forename by deed poll in 1930 from Alfred Pulvermacher to Adrian Paul.
2. A family tree, reconstructed on known fact and some speculation, was drawn up by Yuri Suhl, author of *Ernie Pyle and the Battle for Human Rights*, Revival, New York, 1959, and sent to Mrs M. Mitchell-Smith, 9 December 1961.
3. Unpublished autobiography, p. 6. The typescript of the autobiography, plus an earlier version with extensive manuscript corrections, alterations and notes by Dorothy Richardson, is in the possession of Miss M. Mitchell-Smith.
4. *Op. cit.*, p. 34.
5. *Op. cit.*, p. 50.
6. Dr Wendy Baron, Miss Ethel Sands and her Circle, Peter Owen, 1977, p. [illegible]. Graham asked Sands to write to the Hampstead Committee of the London Group [with whom Allinson was then showing] to protest that her nomination was blackballed by Allinson with the likes of me so much that I think I'll murder me some day although to believe it is wicked to kill.
7. Autobiography, op. cit., p. 60.
8. [illegible] Beecham, A Mirrored Life, Hutchinson, 1974, p. [illegible]. Autobiography, Hutchinson, 1935, p. [illegible].
9. [illegible] Seconds, p. [illegible]. Dorothy Richardson, The Gemstones, Duckworth, 1979, p. [illegible].
10. Autobiography, op. cit., p. [illegible].
11. *Op. cit.*, p. 88.
12. *Op. cit.*, p. 10.

Photographs [illegible] 5, 6, and 8, courtesy of the artist's estate and the remaining [illegible] The Leger Art Society Limited, London.

Early twentieth-century English Furniture

John Gloag

During the first quarter of the present century, designers and makers of furniture who carried on the arts and crafts movement, gradually discarded the cherished Mediaeval loyalties so dear to the originators and practitioners of what Kipling's Mulvaney in a different context had called 'handicraftfulness'.[1] Although the romantic lure of the Middle Ages and the influence of William Morris persisted, the power of both was diminished; and a new generation of artist-craftsmen, less ethereal in outlook and far more accomplished as designers of furniture, succeeded the late Victorian pioneers. Endowed with abundant common sense, acknowledging the claims of comfort, and liberated from archaic fantasies, they ignored the remote past and, justly confident of their inventive fecundity, avoided involvement with the febrile intricacies of such contemporary European fashions as Art Nouveau. Not all of them were executant craftsmen; some were architects, closely acquainted with the properties and limitations of materials as good architects always are; and collectively their ideas helped to revitalise the English tradition of design, so the native style, dormant since the end of the Commonwealth, was reasserted, refreshed, vigorous, and partly based on an imaginative use of English woods, handled with greater skill and ingenuity than mid seventeenth-century craftsmen could command.



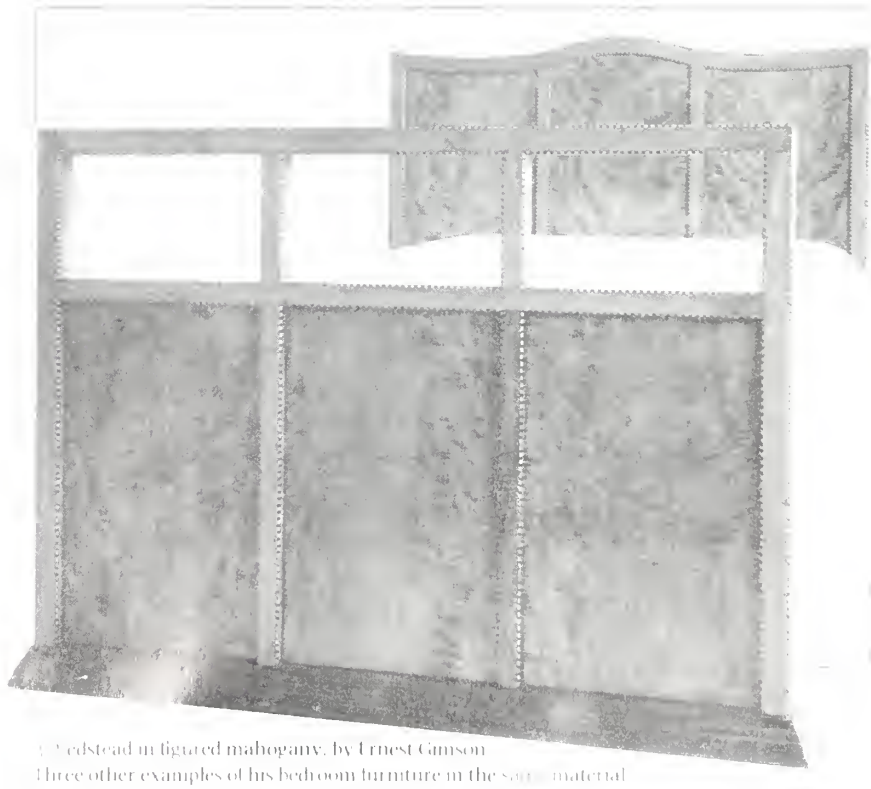
The achievements of the great Georgian makers were disregarded by these new artist craftsmen who, ignoring the ancient authority of Roman ornament and the proportions of the Classic orders, made a declaration of artistic independence, not only rejecting Classic discipline of form but also the self conscious nostalgia of the William Morris school.

So this rising generation of artist craftsmen not only produced work in their own right but were able to interpret the creative imagination of enlightened architects who were interested in furniture design. By the close of the nineteenth century a new version of the native style was clearly recognisable. An outstanding example of the fresh and vigorous approach to design was an oak sideboard (No. 1), carved and inlaid with ebony, sycamore and bleached mahogany and made to the design of William Richard Lethaby, c. 1900. As Lethaby possessed an innate sense of style, all his work was distinguished by good proportions, appropriate and restrained embellishment, and complete independence of Mediaeval prototypes or ideas. That early example of Lethaby's work typified the creative approach of other contemporary designers and makers, men like Ambrose Heal, Ernest Gimson and the brothers Ernest and Sydney Barnsley, each gave individual expression to furniture design, unhampered by precedent or transient fashion. Together with other artist-craftsmen they were unconsciously creating a distinctive and now recognisable early twentieth-century style, though the word 'style' was anathema to many of the more earnest exponents of the arts and crafts movement, as it was, half a century later, to the makers of the 'modern movement' in architecture and industrial design.

The colour and natural marking of the woods used by the artist-craftsmen gave warmth and vitality to surfaces, and although they did not reject carved ornament, it was introduced with restraint, usually as an unassertive form of emphasis to some line, or to relieve the angularity of some vertical or horizontal member. While inlaid ornament appeared on panels and framework and on the legs of cabinets and tables, it was never allowed to interfere or compete with the intrinsic decorative properties of figuring and colour. The structural integrity of case furniture was always observed, though relieved from the obsessive severity of form that, with abstinence of gaiety, so often depressed the character of seventeenth century Puritan furniture.

Many of the artist-craftsmen established agreeable retreats in the West Country; some light-hearted critics described them as hermits, and certainly this retirement to exclusive craft colonies reduced their power of exerting much influence on contemporary design. Also the furniture they made was costly; they could find customers only among the more discerning members of the wealthy classes. Over a third of a century passed before the character of the later arts and crafts movement began to affect the ideas of the furniture trade. A great deal of the early work justified Sir John Betjeman's barbed description of 'pale high class simplicity'.[2] Perhaps the simplicity was more than a reaction from the ornamental excesses of the Victorian period; certainly the artist-craftsmen were supplying an alternative to the expanding and often well informed interest in antique furniture but whatever motives nourished their inspiration, their work exhibits a confident

2. Posted bed in English walnut, with high panelled back and canopy, by Sidney Barnsley



3. Bedstead in figured mahogany, by Ernest Gimson
Three other examples of his bedroom furniture in the same material and related in design are shown in Nos. 4, 5, and 6

Left.
1. Oak sideboard, carved and inlaid with ebony, sycamore and bleached mahogany and ebony, c. 1900. Designed by William Richard Lethaby for Melsetter House, Hoy, Orkney Islands
Victoria and Albert Museum, London

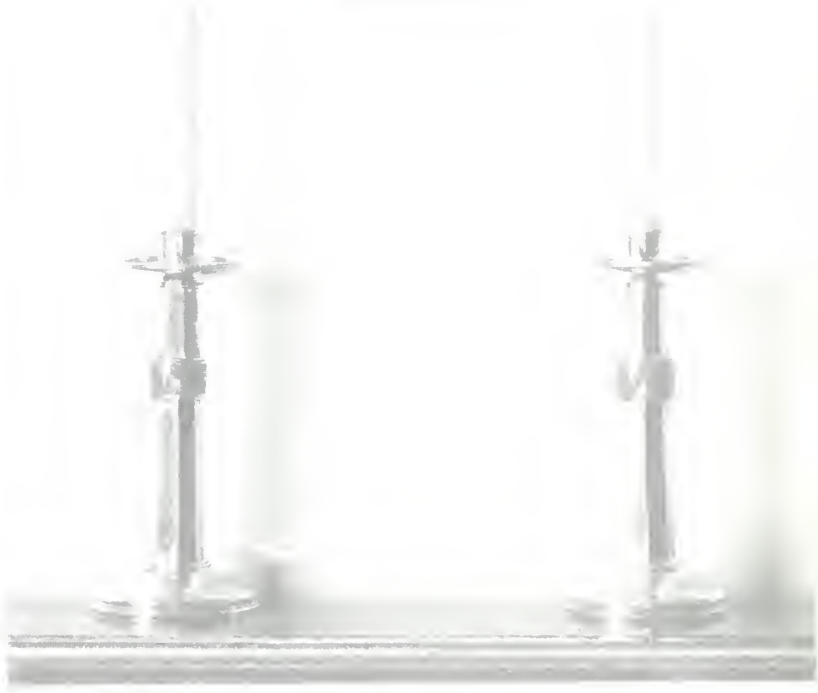
[illegible] course of proportion comparable [illegible] nteenth century makers. Their [illegible] nned to educated aristocrats, well [illegible] tradition, more often they were very [illegible] ently rich people who were in active rebellion against the social oppressions of their early environment; [illegible] women who really understood and appreciated [illegible] workmanship and abhorred disguise. They were not, [illegible] of their contemporaries assumed, nut eating, [illegible] wearing simple liters, but people who appreciated [illegible] made things.

Sometimes artists took a hand, and experiments like the Omega workshops, inspired and directed by that gifted painter Roger Fry, had a short, bright life; but as designers of furniture many artists preoccupied with decoration, tolerated bad construction and covered plain, badly-made things with fanciful, vivid, painted patterns. This indifference to structural common sense was partly the result of thinking in two dimensions instead of three, and an obsession with pattern and colour: it did not last, and made no contribution to the design or character of furniture or to the work of artist craftsmen who understood their materials and appreciated good workmanship. Structural integrity was essential, and this was apparent in the new and productive phase of the arts and crafts movement that matured between 1900 and 1930.

During that time decorative metalwork and carved and gilded and painted mirror frames by designers and craftsmen of the calibre of Alfred Burgess Read and Joseph Armitage introduced an agreeable, but never extravagant, note of richness, as exemplified by the pair of silver and enamel candle sticks and the convex glass (No. 81). Sensitive

Above
4. Cupboard with chest of drawers below; part of a set of bedroom furniture in figured mahogany, designed by Ernest Gimson (see Nos. 3, 5 and 61)

5. Chest of drawers and toilet glass, and bedside bookshelves on stand with drawers, by Ernest Gimson (see Nos. 3 and 4)



9 Sideboard and table in English walnut, designed by Gordon Russell. Fielded panels emphasise the figuring of the wood. *Sir Gordon Russell Collection*

command of materials and commendable restraint in embellishment characterised such designs, and in their individual manner they were clearly related to the furniture of this period. But the woodwork, the admirably conceived and executed cabinets and tables and chairs of that time, have since attracted and enlarged the attention of collectors and furniture historians. Ernest Gimson and the brothers Barnsley have already been mentioned; but after the 1914–1918 war a younger artist-craftsman of a high order, Gordon Russell, began to produce in the Russell Workshops at Broadway in Worcestershire, furniture that was sometimes described as being in the Gimson tradition, but which possessed an expressive and vigorous individuality. Like Gimson and the other artist-craftsmen of the opening decades of the century, Gordon Russell used native woods, though not exclusively (Nos. 9, 10 and 11). The influence of his work increased, and represented a separate development, unrelated to the furniture manufacturing trade, [illegible] with the reproduction of traditional ideas, or with the [illegible] moral earnestness and austerity of the modern movement imported from Europe. It was as recognisably English as roast beef, Stilton cheese and the beer that used to [illegible]. Untainted by old world sentimen[illegible] mellowness from the passage [illegible] by stains and indifferent French [illegible] and richness of colour.

[illegible] designed by Gordon Russell, [illegible] and displayed in one of the [illegible] way, Worcestershire. [illegible] table in the centre [illegible] and are in English oak. [illegible] English walnut.

11 Sideboard by Gordon Russell, in mahogany with thin lines of ebony, two cupboards, and three drawers fitted with brass ring handles, late 1920s

12 Dresser of English quartered oak, with drawers and cupboards lined with cedar. The centre part projects slightly and has two cupboards with shelves and facetted doors. Wrought iron drawer handles are set on lozenges of yew; chased and pierced lock plates on the doors are backed by blue morocco leather. Designed by Gordon Russell and made by the Russell Workshops c. 1920

Many of the artist-craftsmen who worked in the last decade of the Victorian period and the first quarter of the present century, were detached in spirit from their own time.[1] The outstanding exceptions to this spiritual aloofness were Ambrose Heal, and, much later, Gordon Russell. In his autobiography, Russell notes that the furniture designers who had been inspired by William Morris were nearly all architects: men like Lethaby, Mackintosh, Ashbee and the brothers Barnsley; Heal was not.[4] Russell's book, 'Designer's Trade', records the contribution the later phase of the arts and crafts movement made to the development of industrially-produced furniture, and how the ideas generated in the 1920s by the Russell Workshops gradually permeated the more progressive sections of the furniture manufacturing trade. Much of the hand-made furniture of the first quarter of our century is already material for the collector, and if individual collectors are unable to endure the rigours of some bleak climate of social change, then designs by Gordon Russell and some of his contemporaries will adorn furniture galleries in the museums of the future.

NOTES

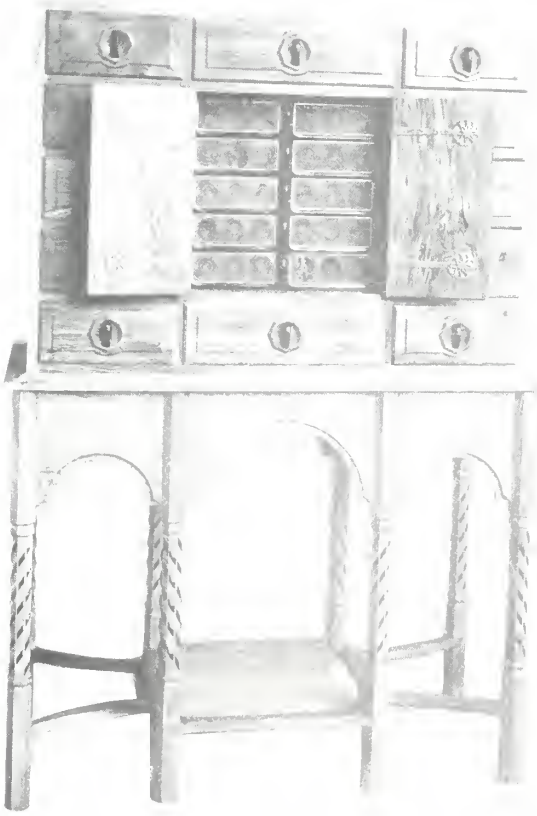
1 Rudyard Kipling, 'Many Inventions', story called, 'My Lord the Elephant', Macmillan and Company

2 David Joel, 'The Adventure of British Furniture, 1851–1951', Ernest Benn, 1953, appendix 7, 'We Beg to Differ' by John Betjeman, p. 247

3 'Ernest Gimson: His Life & Work', Stratford-upon-Avon at the Shakespeare Head Press, London, Ernest Benn, 1926, pp. 13–14

4 'Designer's Trade' Autobiography of Gordon Russell', George Allen and Unwin, 1968, Part II, Chap. 9, p. 130.

14 and 14. Writing cabinet (Drawer) on wall, 20 inches shown open and closed. Designed by Gordon Russell for shown at the 1925 Paris Exhibition and the Board of Trade



15 and 16. Cabinet
The fielded panels of the
ebony, box and laburnum
drawer fronts of the
and made c. 1924 by

Book Design
A nineteenth-century revival

Paul Delaney

1 'The Tragic Mary', 1890, cover design by Selwyn Image.

The revival of book design which took place at the end of the nineteenth century brought the artist and writer as well as art and literature together. Charles Ricketts' early designs for *The Dial*, the occasional periodical he designed and edited with Charles Shannon, earned the friendship and encouragement of Oscar Wilde, and this, in turn, led to some of the most celebrated book designs of the period: Wilde's 'Poems' (1892) and 'Sphinx' (1894) and John Gray's 'Silverpoints' (1893), all by Ricketts.[1] Another such friendship of artist and author was that between Ricketts and the two women, Edith Cooper (1862–1913) and her aunt, Katherine Bradley (1846–1914), who wrote jointly under the name 'Michael Field'. Four of their plays were published at Ricketts' Vale Press, each decorated with a specially designed patterned-paper cover, and a distinctive border which was designed and cut by Ricketts himself. These covers and borders show that application of design and decoration to literature which was one of Ricketts' aims in setting up his press.[2]

The first contact between these artists and poets was an undated letter sent by Ricketts and Shannon to 'Michael Field', whose identity was then unknown to them, in praise of Field's play, 'The Tragic Mary' (1890), and with a copy of *The Dial*:

The Vale, Kings Road, Chelsea SW.

Dear Sir

It would give us much pleasure to know that one copy of this our half-private magazine should be in your hands. Will you allow our great admiration for The Tragic Mary & some of your other noble plays to be the excuse for our sending it to you.

Yours very truly
C H Shannon
C S Ricketts[3]

The artists had come across 'The Tragic Mary' (No. 1) at the Arts and Crafts Exhibition in 1890 where, among other Chiswick Press books, it was exhibited open to show the type, paper and format. Having read the first page, they were so impressed that they bought a copy.[4] Their letter was probably sent with a copy of the second number of *The Dial* early in 1892; by 19 March of that year, the Fields were certainly acquainted with this periodical, which Edith Cooper rather mordantly described in the Fields' diary as 'that mad journal . . . with some good line work in it, & rubbish for prose – ghastly translations from Verlaine & Rimbaud'.[5] Notwithstanding this criticism, the poets were to contribute to its last two issues.

Even before 1892, however, the Fields had known of the work of Ricketts and Shannon through mutual friends. Oscar Wilde had promised the Fields that the designs by the two artists for his 'House of Pomegranates' (1891) would make them very unhappy by surpassing their 'Tragic Mary', which with its fine printing and lovely cover by Selwyn Image he regarded as one of the two most beautiful books in appearance of the century, the other being Rossetti's 'Poems'.[6] After Elkin Mathews showed Edith Cooper Ricketts' title page for the new edition of Wilde's 'Poems', she described it in the diary on 12 February 1892: 'Pomegranate leaves & fruit in sheathing lines & across the roots of the tree bulbs of hyacinth & flower & Anemones – the bulbs are piquant the general design ugly'. When later a copy (No. 45) in the new 'gold and iris binding' was procured she added:

We felt pride in Selwyn Image & the cover of 'The Tragic Mary'; for this vaunted cover of Oscar's is unlovely in line, gaudy in the kind of its gilt, restless to the eye & at the same time without meaning to the mind – a disappointment.

That she should have faulted Ricketts' design on both decorative and intellectual content shows that she had definite and independent views on book design and indicates the standards by which she would judge the designs which Ricketts did for the Fields' own books.

It was not until another friend, William Rothenstein, took Katherine Bradley to The Vale, Chelsea, on 6 January 1894, Edith Cooper following within a few days, that the poets and artists actually met. By this time, the poets returned the artists' admiration; indeed, Ricketts and Shannon occupied so high a position in the Fields' estimation that Katherine Bradley called them 'the Sacred ones'.[8] A number of things had brought about this change. Rothenstein, having met the Fields at the Rossetti exhibition at the New Gallery on New Year's Day, 1894, had seen in them such a subtle appreciation of Rossetti's work that he was eager to introduce them to the equally appreciative Ricketts and Shannon.[9] Rothenstein also records that the poets had 'fallen in love' with the artists' work, a change perhaps heralded by Edith Cooper's approval of some of the line work in *The Dial*. Perhaps, too, the poets had seen the fine cover of 'Silverpoints' and Ricketts' cover and illustrations for Lord de Tabley's 'Poems Dramatic & Lyrical', which were exhibited along with the new edition of Wilde's 'Poems', mentioned above, and their own 'Stephania' at the Fourth Exhibition of the Arts and Crafts Society in 1893.[10] Most important of all in bringing them together was the deeper affinity, which the perceptive Rothenstein recognised, between these two couples who devoted their lives to the study and practice of Art. The exciting discovery of this common ground led to a life long friendship and collaboration. Before the year was out, the artists were discussing with the poets their intention to set up a press and 'their plans & hopes some day to publish one of Michael's [Katherine Bradley's] plays'.[11]

These hopes were realised with 'Fan Rosamund', a revision of one of the two plays in the Fields' first publication under their joint male pseudonym (1884), reprinted by The Vale Press in 1897.[12] The poets took a keen interest in its production, for they had definite ideas about book design and, desiring distinction in the physical appearance of their work, they made sure from the beginning of their literary career that their books were printed on good paper and the bindings were sound and presentable.[13] For their 'Long Ago' (1889), they had 'settled every point' in matters of design, producing an artistic whole which they regarded with satisfaction.[14] With the designs by Selwyn Image for 'The Tragic Mary' and 'Stephania', they had also become associated with the latest movement in book design.

Ricketts, however, was averse to their taking a hand in the design of his books. Though Katherine Bradley reminded him that they were established authors while he was a young publisher, he met their enquiries with haughty reticence. On being told that the cover of 'Rosamund' was to be a surprise, Miss Bradley asked if they should like it. 'I shall be *immensely* wounded & *unforgiving*, if you do not', was Ricketts' reply. The design for the paper boards of the cover (No. 2), when at last revealed, was received with an appreciation marred by disappointment, as Edith Cooper expressed vividly in the diary on 2 March 1897:

It is partly green as the summer pea's pod with creamy rose trellis, the roses crowned with briar thorns & under them fat doves transfixed with arrows as thoroughly as St. Sebastian. The half binding is of mist like blue, flecked with leaves & shapes in brownish purple – the most restless effect ever produced by a volume. The green is sharp, the design complex. The whole binding seems the result of the first spasm of the Spring that is to release Oscar on the imagination of Ricketts. But the doves! – sentimental, revolting.

We suffer inexpressibly. The relation of cover & book does not exist, there is nothing of our beloved Rosamund in this Valentine symbol so obvious, so unlovely.[16]

Her response, as evocative as it is critical of the cover, shows that she felt it was the designer's business to interpret their work, to relate the cover to the contents of the book, and in Katherine Bradley's comment on Selwyn Image's earlier task, 'to draw a design imaginatively symbolic of [the] conception'.[17] Ricketts' failure however to keep the spirit on their 'strong [p]ause of love in "Rosamund"' caused doubts in Edith Cooper's as to whether poets and artists could collaborate on equal terms, for 'he felt that either one or the other

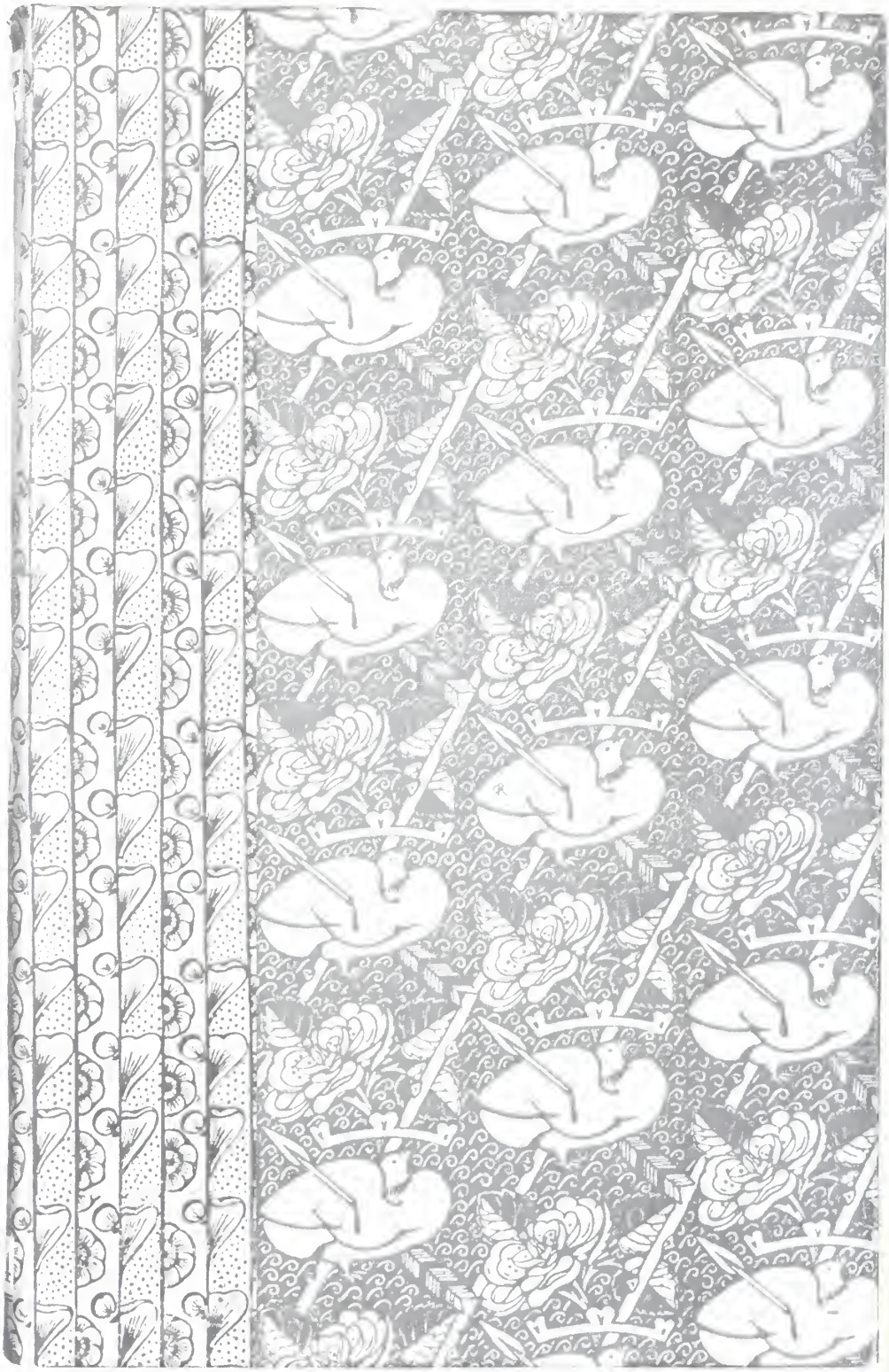
too equal. So strong this that she declared in order to secure a just in- of their work she was ready to break off their friendship with the Dial'.[18]

the cover design for this play, the of Rosamund Clifford, the gentle mis- hidden by Henry II at Woodstock until she was discovered and killed by the Queen, was carefully derived from its imagery: the rose and trellis, from Rosamund, whose beauty, like her name was that of the 'tender sweet briar rose'; the dove, from Henry's pet name for her 'my Woodstock dove'; the briar crown above the dove, from Henry's claim that she was his true queen; the arrow, symbol of both love and death, form the lawful Queen's desire that her rival be pierced 'with silver arrow'd death'. The arrow, recalling the pierced heart on the cover of 'The Tragic Mary', stirred Edith Cooper to ask why Ricketts, like Image, had put this 'death dealing' symbol on the covers of their affirmations of love. Yet, in bringing together its salient images, Ricketts has given the theme of the play, expressing the tragic innocence of the heroine by joining the rose with the crown, and the dove with the arrow.'

When the first copy of 'Fair Rosamund' reached the poets on 14 April 1897, they were charmed by its colour and thrilled by its modernity, for they realised that here they were in the forefront of contemporary book design and a long way from the plain parchment cover of their first volume. In a letter to the artist they extol the design, hardly mentioning the doves, which, they had decided, had been an ironic revenge on Katherine Bradley for her praise of 'rounded outlines', which had irked Ricketts, an artist always prone to attenuate his figures. Nor do they refer to the lovely woodcut border of roses which twice decorates the book and further exploits the central image of the play (No. 31). They are more concerned with their next production, which, not being a reprint, had to be given to the public in a form embodying their conception of the play, so they entreat the artist to work with the utmost seriousness.[20]

Concerned for the cover of 'The World at Auction' (1898), the first play of a Roman trilogy to be published at The Vale Press, the Ladies had, even before the publication of 'Rosamund', made an exploratory visit to The Vale Office and found Ricketts unusually forthcoming; as Edith Cooper noted,

The first page will have a vignetted head of Rosamund at the bottom, to the left a thyrsus & to the right a Sphinx, supporting a [illegible] filled with the Emblems & Accessories of the play. At the top a carton with the name of the play. The paper of the cover is to be fir[illegible] sober enough & true to the [illegible] Auction. Had a brain- [illegible] that he gives us these [illegible] yet he describes



2 'Fair Rosamund', 1897, cover design by Charles Ricketts.

Here are the scheme and the elements of the border design, referred to as the title-page by the poets, which Ricketts later modified slightly but which he clearly envisaged in visual terms suggested by the themes and imagery of the play, in such a way this time as to hit upon the poets' own conception of their work (No. 41).

An important theme in the play is to do with the role and value of the artist in society, a theme dear to these poets as it was to the '90s generally. Associated with this is the thyrsus, 'a staff or spear tipped with an ornament like a pine-cone, and sometimes wreathed with ivy or vine branches (or both), which was the emblem of Bacchus and his votaries; hence the fir-cones of the cover. Together with the wreath, the thyrsus is borne in the play by the actor Pylades, who, Edith Cooper wrote to Ricketts, 'speaks for us all, for all who suffer the indignities, who achieve the triumphs of the artist'.[22] In an earlier scheme for the border, the actor himself seems to have been depicted, but Ricketts' 'vision of Pylades' was wrecked by that unfortunate praise of 'rounded outlines'. The thyrsus, which now represents him, was to the Fields a symbol of the artist's joy and

inspiration, and appears, together with a pair of linked rings to suggest their dual authorship, as their emblem on the covers of several of their earlier works.[24] In the finished border, the thyrsus, the wreath, and the rings are all placed in the inner panel. At the top, instead of the title, Ricketts placed theatrical images associated with Pylades and the theme of the artist: garlands, actor's masks, rolls of script.

The rest of the border has to do with the theme of Fortune. In the lower panel Ricketts represents the Roman goddess, Fortuna, as a rather androgynous figure against a 'cosmic' background, perhaps suggested by the lines 'What stirs among the fates. Those vivid stars Heave round the moon their strange, insurgent glory'. She is depicted with her usual iconographical attributes: wings, a wheel, a globe, and a rudder, though Ricketts treatment of these is somewhat ambiguous. The wings on her head and the wheel she leans on show her mutability. The globe to her right represents the world or the revolutions of chance, but it also resembles a crystal ball, another symbol of Fortune. The goddess casually examines an object – a bracelet – from a display of glittering jewels, indicating not only the riches bestowed by Fortune, also suggested by the cornucopia in the outer panel, but also the delight in rare and exquisite objects which is a feature of the play and a characteristic of the age of Wilde, Whistler, Ricketts and Shannon. The rod placed crosswise above the cornucopia suggests a sceptre as well as the rudder with which the goddess guides the fortunes of men and states. Here, together with the sword resting in Fortuna's shoulder, it also suggests the political and military power consequent upon wealth, and the theme of this play, the ignominious sale of the Roman Empire to the highest bidder.[25]

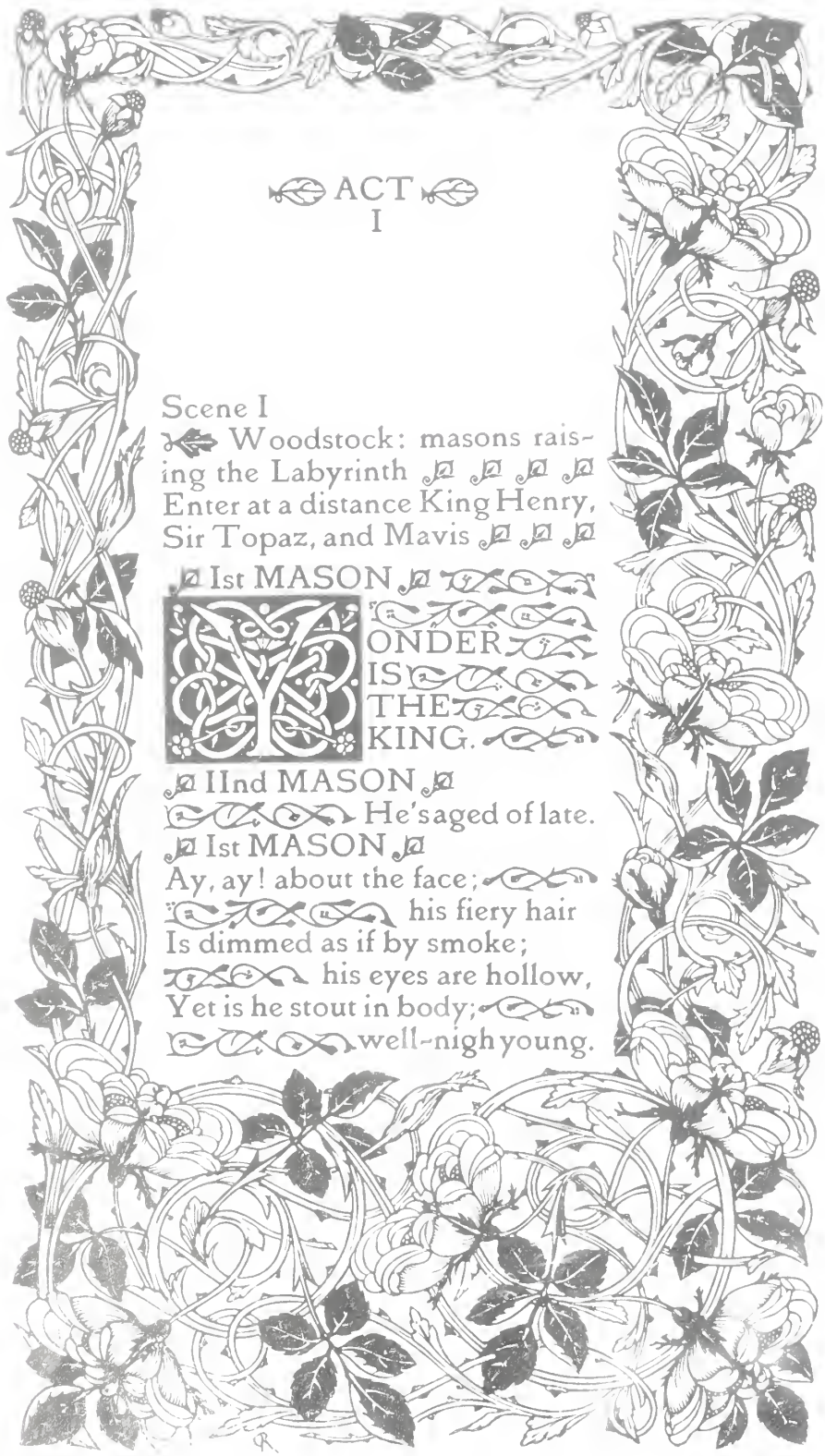
The seated, brooding sphinx at the base of the outer panel is the Greek rather than the Egyptian version, with female breasts and a serious, beautiful face. The messenger of a harsh, enigmatic but divine justice, and the symbol of the mysterious power of death, it points to the retribution, a perfidious death by assassination, which befell the man who had 'bought' the Empire.[26]

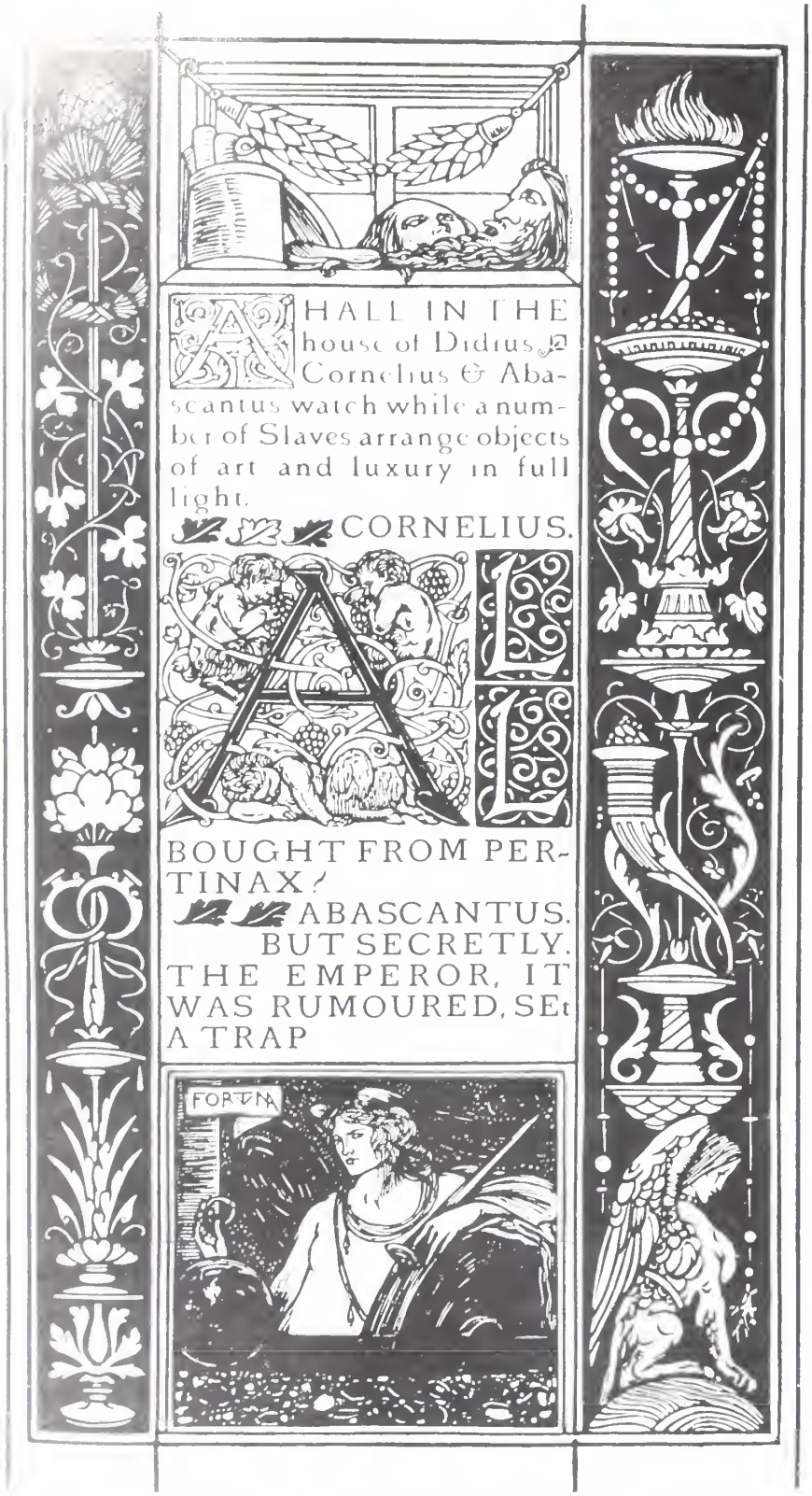
So much was brought together in one design by Ricketts' revival of the 'Renaissance' border. This is another manifestation of his habit of turning to the Italian Renaissance for inspiration in book design, particularly evident in his earlier work, such as 'Daphnis and Chloe' (1893), so closely modelled on 'The Dream of Poliphilus' (Venice, 1499), to which, coincidentally, he turned again for the [illegible] thyrsus in this border. For the border, [illegible] went, in his own words, to 'a [illegible] that tend to make for us a [illegible] influence in book decoration [illegible] Renaissance character'. In my [illegible] fifteenth-century borders [illegible] tempting to express his admi[illegible] forgotten designer.[29]

These black-ground borders [illegible] umns of floral and grotesq[illegible]

then origin in a form of ancient R[illegible] decoration rediscovered and elaborated in the Renaissance, and used extensively a[illegible] for books and engravings.[27] They permitted Ricketts to interpolate in the [illegible] figurative decoration, images taken from pertinent to the play. Indeed this [illegible] Ricketts related and conflated diverse images in order to enrich the meaning is reminiscent of Renaissance practice. Here, moreover, the weight of the iconography falls on the border whereas in 'Rosamund' it has been on the

; 'Fair Rosamund', 1897; border designed and [illegible] by Charles Ricketts.


ACT
I
Scene I
Woodstock: masons raising the Labyrinth
Enter at a distance King Henry, Sir Topaz, and Mavis
Ist MASON
WONDER IS THE KING.
IInd MASON
He's aged of late.
Ist MASON
Ay, ay! about the face; his fiery hair
Is dimmed as if by smoke; his eyes are hollow,
Yet is he stout in body; well-nigh young.


A HALL IN THE house of Didius & Cornelius & Abascantus watch while a number of Slaves arrange objects of art and luxury in full light.
CORNELIUS.
ALL BOUGHT FROM PERTINAX!
ABASCANTUS. BUT SECRETLY. THE EMPEROR, IT WAS RUMOURED, SEt A TRAP
FORTUNA

4 'The World at Auction', 1898, border designed and cut by Charles Ricketts

[illegible] and the cover of the former like the [illegible] the latter becomes the elaboration of a [illegible] suggestive image. Though in 1899 [illegible] described this as his one 'purely [illegible] border', similar borders, so appropriate to these Roman plays, were designed [illegible] remaining works of the trilogy.[28] [illegible] in the original plan for 'The [illegible]' may have been due to earlier [illegible] for on 21 April 1898, Edith [illegible] noted in the diary

5 Cover design by Charles Ricketts used for 'The World at Auction', 1898, and 'Julia Domna', 1903.

We hear that of a truth Sir Philip Sidney was popped in our fir-cone cover, when he ought to have had primroses, poor Sidney, who had never any hing to do with the Bacchic Spirit. The cover basely substituted for the fir-cones is bronze in effect & is to have flying peacock tails across it. Villain, villain!

On receiving the book, however, the poets were overjoyed and on 24 May wrote to thank Ricketts for the border, the proud, flying peacocks on the cover (No. 5), 'the most beautiful capital letter in the whole world ... those satyrs at the teats of the grapes & one who has sucked too much', and particularly for having recreated their work in visual terms: 'It is indeed a great gift to us in life to be recreated thus, to meet ourselves done into art & so divinely well'. In December, at the First Exhibition of Original Wood Engraving, they found their book unsurpassed among all The Vale books.[29]

Their next publication, 'The Race of Leaves' (1901), excited the poets' usual concern and curiosity, but this time there was a sense of moment and satisfaction as well, when Ricketts and Edith Cooper, discussing the border on 2 September 1899, discovered that independently they had decided that the figure of Janus and the signs of Hercules must be the chief elements in the design. It was not until 31 January 1901, however, that Ricketts started work on it.[30]

On the outer panel of the finished border, the protagonists of the play are represented (No. 61). The medallion head of Commodus is taken directly from his image on Roman coins, presumably those which the poets provided for the artist's use.[11] That of the Amazon drawing a bow refers to Commodus' dressing up his mistress, Marcia, in Amazon dress, a theme repeated in the three Amazonian 'moon-shaped shields', linked with the thyrsus, vine branch and rings in the left-hand panel. Commodus thought of himself as Hercules, whose labours are, in keeping with the original plan, signified by the club, the quiver, and the lionskin in the bottom panel. At the top, Janus, the god of beginnings, frequently invoked by Marcia, is coupled with the wheel of Fortune, linking this with the theme and border of the previous play and signifying the start of a particularly unsettled period of Roman history which began with Commodus. This play, moreover, though published second, is the first in dramatic time of the trilogy.[12]

Leaves blow about the head of Janus, and, in the form of dead acanthus leaves, across the cover of the book, expressing the transience of life (No. 7). The mottoes of the book, from Homer, 'Like the race of leaves, the race of man is', and from Marcus Aurelius, 'Leaves! little leaves! – thy children, thy flatterers, thine enemies! Leaves in the wind . . .', both of which are taken from Pater's 'Marius the Epicurean', give the play its dominant image.[13] It is an ironic comment on the rebellion of Commodus against the stoicism of his father, Marcus Aurelius. Together with Janus and the wheel of Fortune, this image is set in contrast to the thyrsus and the signs of Hercules, opposing the immortal hero with the weak emperor and the permanence of art with the transience of empire.

After their initial agreement about the border, Ricketts revealed nothing more as the poets fretted and, in vain, angled for information, until, on 14 April 1901, he showed them the design, which Edith Cooper described in the diary:

It is a wonderful forerunner to the ripeness of the border in the World at Auction. *Pylades is hidden under three vine-leaves & a soft fir-conelet. Even our rings are more severe in workmanship. The design is splendidly clasped by the medal of Commodus, the Amazon, & her moon-shaped shield. The stability of the design is most imaginatively disturbed by a wild wind that sweeps the flame at the top of the [illegible] toward Janus, driving the loose [illegible]*

The arrival of the first copy of [illegible] occasion of a celebration [illegible] it with roses, the poets by [illegible] artist: 'I bring you a Race [illegible] Edith Cooper's greeting.

When the question of [illegible] Domna' (1903) was in [illegible] spite of Ricketts' usual [illegible] confidence in his ability [illegible] as indicated by this [illegible] Cooper recorded in the [illegible]

I begin 'I want to talk to you about Julia Domna'. *'But I don't want to hear. I don't want to draw the Temple of Vesta'* – he exclaims like a wilful child. *'Then you shan't'* I hasten to say. *'I don't want to talk to you about your part in* Julia Domna – *an artist must be left entirely to himself* – *but about my part. On Thursday I shall hope to send you the new poetic* Julia, & *I want you one evening to take your pencil & mark it where you think it could be improved. Your advice has already saved it'* – *'It would have been most unwise to publish it as it was'* he interpolates. *'And I know from your cutting of a finished work* Anna Ruina – *your pencil may be trusted'*

6 'The Race of Leaves', 1901; border designed and cut by Charles Ricketts

SUNSET: A GARDEN of the Regia, full of almonds, peaches & judas-trees in flower. A fountain is playing; statues of Apollo & of Faustina are seen among the leaves. Afar, the noise of the games drawing to a close, is heard from the amphitheatre.
Enter Fadilla & Lucilla.
FADILLA.
HOW BLUE A NIGHT TO HOLD THESE BLOSSOMS. SPRING AS FULL OF SUMMER AS IF DREAMS WERE REAL!

[illegible] by Charles Ricketts

[illegible] The Race of Leaves', [illegible] of title as well as [illegible] and [illegible] early manuscripts [illegible] criticised the plays [illegible] manipulating witty com[illegible] which were long [illegible] of the criticisms [illegible] significantly to [illegible] getts predilection, [illegible] favour of what [illegible] mood in their work [illegible] gave him an acute insight [illegible] meaning an insight he used to advantage in decorating it.

A few months later, on 18 September 1902, however, Ricketts was drawn out more successfully and revealed that his restless spirit had become jaded in the matter of book design.

> *Michael* [Miss Bradley] *comes to the point & in tones of broken ice asks about the publication of* Julia Domna. *Mid-summer or early Spring is the reply, but Ricketts confesses he is 'stuck' in the border design. He has been doing borders 7 years & can get no freshness into the work. However he has thought of a red background to the design & he believes it will go better.*[36]

On 18 October, he announced that the border was 'beginning to end' but was still working on it on 5 November.[37] The border which he finally produced for this, which he thought the greatest of the Roman trilogy, is in some respects disappointing.

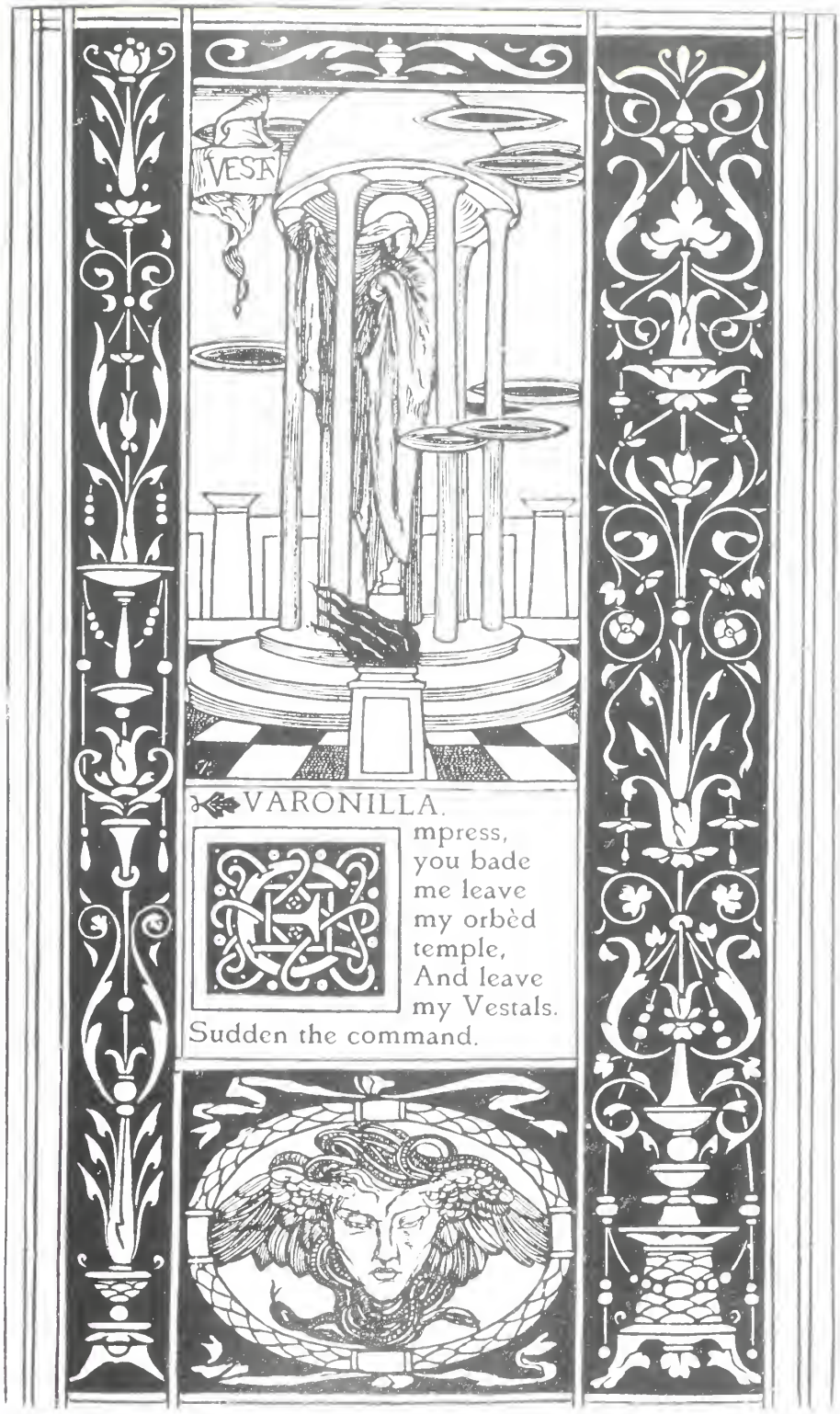
When, on 19 January 1903, the border was finally shown to them, the poets received it with delight, though noting some evidence of Ricketts' staleness in this sort of work (No. 8):

> *The little Vesta in her shrine of reeded columns has a tragic simpleness – such a thing to be violated by a murder! The Hearth is delicate & piteous as a young girl, in contact with crime. But the Fury who avenges it has eyes one must not see, or one would turn to stone. She is a Monster of Circumstance – this Medusa who must avenge a deed that has unnatured her . . . The border is perhaps slight & unsatisfying close to the profound significance of Vesta & the Fury.*[38]

Vesta who guarded the hearth, was the guardian of family life, and signifies Julia Domna's struggle, with the advice of the Vestal Virgin, Varonilla, to reconcile her jealous, competitive sons, who were joint emperors by their father's will. As the elder treacherously murders the younger brother in his mother's arms, the Gorgon, Medusa, believed to have the power to turn people to stone, conveys the horror of this violation of family life. The image of the Gorgon, though Classical in origin, is so modified in Ricketts' hands that it has been described as 'an antique cameo infused with the sardonic spirit of Art Nouveau'. In order to set the images of Vesta and the Medusa against one another, Ricketts has enlarged the upper panel and simplified the sides of the border. Even the thyrsus and rings are omitted, possibly because Pylades dies in this final play. The striking figure of Vesta, the sharp, dramatic face of the Medusa, the border, which, though less complex and original than previous ones, is tight and intricate, combine decorative with emotional effect in a way which is reminiscent of Mannerism and its influence on Art Nouveau.

In contrast to the linear quality of the border, the cover of swirling peacocks, the same as used for 'The World at Auction', has a richer, broader effect. These peacocks, like the drifting leaves on 'The Race of Leaves', have a dynamic quality suggesting the flow of time, a recurrent theme of these plays. These later covers have much in common with Art Nouveau endpapers and wall-papers while that of 'Fair Rosamund' had affinities with the designs of William Morris and they belong to a different current of Art Nouveau, the three-dimensional, from the linear style which we usually associate with Ricketts' book decorations. In using it he showed a concern for a form of decoration appropriate to the outside of a book.

With this play, Ricketts' publications for the Michael Fields come to an end. Their collaboration, begun in disappointment and anger, ended in delight and satisfaction, so that



8. 'Julia Donna', 1903, border designed and cut by Charles Ricketts

on 9 April 1903, Edith Cooper significantly omitting 'Rosamund', noted: 'It is wonderful to see the three Vale Books piled up on the Satinwood Table. We have not felt so strongly excited for years'. No doubt it was the closeness of their ideals, then contact in which [illegible] as well as publishing the plays, and the [illegible] sympathy of friendship that enabled them to work so well together. Their friendship continued after Ricketts, even after the [illegible] Press, continued to take [illegible] production of most of their [illegible]

NOTES

1. Michael Brook, [illegible] Art of the Book [illegible] Ricketts and the Vale Press', The Early Nineties: A View from the Bodley Head, [illegible] de Ladd [illegible] Michael Brook [illegible] 1976); Dave Brieff and Marjorie Baker of the Private Scottish Museum, Henry Harland of Daisy Ashford, Jack Baldwin of Glasgow, Bruce Oldfield, [illegible] Ricketts [illegible] Bodleian, and Alistair Duncan [illegible] for their generous help and advice.
2. A bibliography of the books printed [illegible]

Whistler's Designs for a Catalogue of Blue and White Nankin Porcelain

Margaret F. MacDonald

The interest in Oriental art which developed in Europe after Perry's expedition to Japan in 1853–4 was boosted in Paris by the establishment of the 'Porte Chinoise' in the rue de Vivre and the shop set up in the rue de Rivoli in 1863 by M. de Soye and his wife to sell Oriental commodities. Manet, Tissot, Fantin Latour, the Goncourt brothers, Duret, and Whistler were regular clients. James Abbott McNeil Whistler acquired a lasting passion for oriental art which he communicated to his friends in England. He incorporated subjects, poses and compositions from Japanese prints in his pictures in the 1860s. The influence of Kiyonaga for instance is seen in *Variations in Fleshcolour and Green: the Balcony*, painted 1864–7, and that of Utamaro in *Rose and Silver: La Princesse du Pays de la Porcelain* of 1863–4 (both in the Freer Gallery, Washington).[1] In each of his specifically oriental pictures he included a mixture of oriental accessories – Chinese robes, Chinese and Japanese porcelain, fans and prints, often from his own collection. In *Caprice in Purple and Gold. No. 2: the Gold Screen* (Freer Gallery) and *Purple and Rose: the Lange Lijzen of the Six Marks* (No. 1), both painted in 1864, these accessories – in the first case, the screen and prints, in the second, porcelain – completely dominate the composition. On 3 February 1864 Whistler wrote describing the *Lange Lijzen* to Fantin Latour:

C'est rempli de superbes porcelaines tires de ma collection, et comme arrangement et couleur est bien – Cela represente une marchande de porcelaine, une chinoise, en train de peindre un pot – Mais c'est dificile![2]

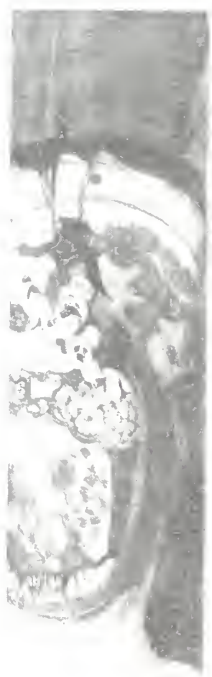
It was ready for the Royal Academy in 1864 (No. 593). With careful brush strokes Whistler had tried to imitate the fluidity of the designs painted on the fine china. He lost some of the freshness of the originals, but achieved a rich harmony of colour unusual in his later work. Many years later when he saw the picture again in his retrospective exhibition at Goupil's Whistler was delighted with it. He wrote to his wife:

The Lange Lizen – is certainly young – but wonderful – wonderful – Such pots & plates & fans! – such purples & Reds & blues!![3]

Photographs of Whistler's house in the 'sixties show cabinets full of china. A sketch *The Artist's studio* (Art Institute of Chicago), as Whistler told Fantin on 16 August 1865: 'Ca represente l'interieur de mon atelier, porcelaines et tout!': with plates and pots in an enormous cabinet reaching all up one wall.[4]

Gradually, although Whistler did not lose his taste for collecting china, it did cease to dominate his compositions. Occasionally a piece would appear. A large vase is just discernible to the right of *The White Girl No. 4* (Fogg Art Museum) which was first exhibited in 1874; and two small jars, full of flowers, one with a plate behind it, flanked a portrait of Elinor Leyland, *The Blue Girl*, which was abandoned about the same date. The portrait was destroyed, and all that remains are the two small sections with the beautiful, freely and expressively painted pots, one with the edge of the girl's skirt just showing (No. 2).

In 1870 Whistler was asked to make some of the illustrations for a catalogue of blue and white china from the collection of Sir Henry Thompson (1820–1894), the noted surgeon. In his oriental paintings Whistler tended to impose his painting technique on the subjects. For this catalogue he had to work out a technique suitable for the autotype process of reproduction, which would accurately represent the various shapes and ornamental details on the porcelain. He did the drawings in pen and ink and monochrome washes. It was a process of experiment because he had worked very little in pen and ink and hardly at all in watercolour before. The very subtle technique that he evolved was eminently suited to the subject, and laid the foundation for the many fine watercolours that were his chief pre occupation in the 1880s.



1. James Abbott McNeill Whistler
Purple and Rose the Lange Lijzen of the Six Marks,
36 × 24 inches.
John G. Johnson Collection, Philadelphia

2. James Abbott McNeill Whistler
Purple and Blue
fragment from left hand side of *The Blue Girl*,
9¼ × 8⅝ inches
Gallery of Art, Washington DC

as well as being a
nomer, was some
exhibited regularly at
tween 1865 and 1885,
but also oriental subjects.
Group in 1872 (299) and *Old Blue*
udy of china, in 1885 (116). He
gan to collect on the advice of Rossetti,
the major part of his collection was selected
by the dealer Murray Marks. Marks, who was a
collector in his own right, was able to acquire
oriental porcelain through his connections in
Holland. He was instrumental in forming
several important collections including those
of the Pre-Raphaelites, Lewis Wingfield and
Whistler. He catalogued Thompson's collec-
tion and in 1878 he held an exhibition of it in
his shop at 395 Oxford Street. Both Thompson
and Whistler were to illustrate the catalogue;
Marks was to write the introduction and the
catalogue. It was published in a limited edition
of two hundred and twenty copies, beautifully
bound with a pattern of hawthorn flowers and
thorns embossed in greenish grey on a gold
background.

Murray Marks said that Whistler started
work by making half a dozen sketches from
memory, with the help of some of the pieces in
his own collection, to show how he would
illustrate the catalogue. The six sketches were
done on a single sheet of paper. The first four
are of plates or bowls with only a superficial
resemblance to any of the pieces actually
illustrated in the catalogue. The fifth shows
two views of an ovoform vase and cover which
is quite like one reproduced by Whistler, and
the sixth shows an ovoform ginger-jar with a
bell shaped cover, decorated with hawthorn
stems and blossoms which is like one of
Thompson's illustrations in the catalogue.[6]

The earliest reference to the illustrations
comes on 9 October 1876. J. Alden Weir,
whose father had taught Whistler at West
Point, wrote to his parents from Spain that he
had met Sir Henry Thompson, who was mak-
ing studies of the Alhambra: 'I asked him about
[Whistler] ... and he said that at present he was
working from some old china which he had
lent him'.[7] Whistler eventually drew thirty-
eight pieces of porcelain for the catalogue.
These appeared on twenty of the plates, for
several designs incorporated two or three
items. Thompson only did six plates, incor-
porating thirteen pieces.[8] For each plate
Whistler did at least one preliminary study.
This was enough for him to work out both the
composition and the technique suited to the
individual pieces. Usually it was technical
difficulties that made it necessary for him to do
additional studies for some of the
plates. He did not attempt to reproduce
the designs on the porcelain, but
the essential lines of the com-
position, brushwork and areas of
pattern
equally successful in all the
designs
cases where the original
porcelain
possible to trace the
sequence
For instance
in the catalogue

3 Chinese porcelain canister. Height 12¼ inches
Fitzwilliam Museum, Cambridge (C. 38–1920).

4 James Abbott McNeill Whistler
Square canister with square neck and saucer-shaped dish
preliminary design for plate XVII,
Catalogue Numbers 202 and 113 in Thompson
catalogue, wash on paper, 9⅛ × 7 inches
Munson-Williams-Proctor Institute, New York
Acq. No. 69.174

5 James Abbott McNeill Whistler
Square canister with square neck and saucer-shaped dish,
final design, pen, ink and wash on paper,
8¾ × 7 inches
Freer Gallery of Art, Washington, DC.
Reg. No. 98.154

shows a square canister with a square neck
decorated with large panels showing, on one
side, a group of figures in an interior, and on
another side, people riding; standing in front of
a saucer-shaped dish with a bold design of
white blossoms and leaves on a dark back-
ground, which leans against a wall. The canis-
ter was one of three in the exhibition, and was
number 202 in the catalogue; it was presented
by Sir Herbert Thompson to the Fitzwilliam
Museum, Cambridge in 1920 (No. 3). It is of
the K'ang-hsi Period (1662–1722) and is very
dramatic in effect. A slender border precisely
limits each panel, which is richly painted and
full of action. The panels on the neck are much
finer, painted delicately with a naturalistic
arrangement of flowers and foliage; the lid is
again richly detailed with abstract patterns. In
Whistler's preliminary study for this plate,
which is in the Munson-Williams-Proctor
Institute in New York, only the very roughest
indication is given of the patterns on the
porcelain (No. 4).[9] These are painted with long
angular brushstrokes and at times the actual
outline of the edge of the dish and the neck of
the canister is totally confused. All the visible
planes of the canister are partially shaded and
several washes of shadow surround the two
pieces. As a rough watercolour sketch this is
bold and effective – but as a study of an
individual item in a catalogue it is useless. In
the final design there is only a very light wash
shading the right side of the canister – which is
arranged at an angle to show equally two
panels of ornament. The canister throws a dark
shadow to the right and is clearly outlined on
the left (No. 5). This helps to separate it clearly
from the dish behind. Whistler still only roughly
indicates the figures so that although they are
recognisable as such their distinguishing char-
acteristics are not apparent. He indicates the
areas of pattern freely, retaining something of
the freshness of the design, but losing much of
the precision and dramatic contrasts of the
original. He seems still too much influenced by
the painterly qualities of his first sketch which
are at variance with the requirements of the
subject.

He was obviously from the first much more
at home with a very beautiful porcelain vase of
the same period which was number 204 in the
catalogue and appeared on plate XIX. The
original vase, which is also in the Fitzwilliam
Museum, is decorated with an overall asym-
metrical design of large flowers on elegantly
curving stems, which bear reasonably natural-
istic leaves and very tortuous tendrils (No. 6).[10]
The preliminary design, in the Munson-
Williams-Proctor Institute, is one of the few
designs done by Whistler entirely in line
(No. 7). He does not shade the vase but makes
the fine brush line describe it. Apart from
apparently having some difficulty in getting
the proportions of the vase correct, he seems a
little unsure of indicating the design, as it alters
abruptly on the sharply curving edges of the
vase. But in the final design, which is in
Glasgow Art Gallery, those difficulties are
resolved. The bottle is outlined continuously

only at the base and the lower half of the right side (No. 8). For the most part the outline is only indicated by the pattern as it is cut off at the edge. This makes the outline appear less regular but it emphasises the liveliness of the pattern. Whistler also omits some of the details – the curiously shaped tips of the petals, and the stylised roundels of stamens in the flowers – but he indicates in detail with free brushstrokes the curves of the stems and tendrils, and in particular the subtle variations in these seen foreshortened. When he is fully at home with his subject, as here, Whistler fully made up in vigour and freshness what he lost in exact precision.

In this his illustrations are far more satisfactory than Thompson's. Thompson had great difficulty in reconciling the painting of a 'still life' of porcelain, with due attention to effects of light and shade, with the requirements of the catalogue in monochrome illustrations of designs and patterns which should be instantly recognisable. This is seen in his illustration of a porcelain dish, number 196 in the catalogue, for plate XX. On the one hand he simplifies the border of medallions and trophies around the central shield-shaped medallion until they cannot be used for identification of the dish; on the other hand he carefully paints layer upon layer of washes to indicate shadows and reflections. In the end the plate has an overworked and dull appearance; although the original – which is also in the Fitzwilliam Museum – is quite as attractive as many of the dishes painted by Whistler.[11]

Whistler apparently kept possession of his preliminary drawings until 1885; possibly he had to retrieve them after the sale of all his belongings when he was bankrupted in 1880. A list of paintings sold at Whistler's two exhibitions of *Notes Harmonies Nocturnes* in 1884 and 1886 at Dowdeswell and Dowdeswells includes '29 Drawings – H. S. Theobald Esq. July 1 1885 – 3 Westbourne Square, W.' Dowdeswells' note of the transaction sent to Whistler reads 'By sale of 29 Pictures by yourself framed nett £200.0.0 one other making up the 30 entrusted to us has been handed to Mr. Poole to make up his number . . .'.[12] Whistler's prices for watercolours at that date ranged from twenty-five pounds to one hundred pounds; the price of pastels was higher, from eighty to one hundred and twenty pounds but for drawings he charged only ten to twenty pounds.[13] It is obvious that the twenty-nine drawings bought by Theobald for just under seven pounds each must have been slight sketches or drawings. Some time later Pickford Waller, who was a keen collector of Whistler's work, acquired twenty-nine of Whistler's preliminary designs for the catalogue of porcelain. It seems very likely, with the coincidence of numbers, that these were the twenty-nine sketches sold to Theobald. Whether the other sketches sold to Dowdeswells was accepted or unknown. Possibly this [illegible] through, for a single preliminary [illegible]

6. Chinese porcelain vase, mark of Hsüan Te
Fitzwilliam Museum, Cambridge (c. 28 – 1929)

JAMES ABBOTT McNEILL WHISTLER
Bottle of compressed globular form, preliminary design for plate XIX
Catalogue Number 204. Wash on paper, 7 × 5 inches
Munson-Williams-Proctor Institute, New York
Acq. No. 69.17.3

S. JAMES ABBOTT McNEILL WHISTLER
Bottle of compressed globular form, final design
pen, ink and wash over pencil on paper, 7 × 5⅛ inches
Glasgow Art Gallery. Acq. No. 1935.324

6. Chinese porcelain vase, mark of Hsüan Te
Fitzwilliam Museum, Cambridge (c. 28 – 1929)

JAMES ABBOTT McNEILL WHISTLER
Bottle of compressed globular form, preliminary design for plate XIX
Catalogue Number 204. Wash on paper, 7 × 5 inches
Munson-Williams-Proctor Institute, New York
Acq. No. 69.17.3

S. JAMES ABBOTT McNEILL WHISTLER
Bottle of compressed globular form, final design
pen, ink and wash over pencil on paper, 7 × 5⅛ inches
Glasgow Art Gallery. Acq. No. 1935.324

[illegible] Whistler [illegible] Whistler [illegible] Whistler [illegible] at present [illegible] Freer [illegible] Margaret Williams [illegible] Institute, New York, [illegible] twenty [illegible] catalogue [illegible] was [illegible] although [illegible] Lucas Collection [illegible] Fine Arts, Baltimore. [illegible] illustrations for which no preliminary [illegible] survives, or which were successful at the first trial. Of these half dozen two in particular, plates VIII and XXV and to a less extent plate VI (No. 9), are distinctly different in style from the other completed designs. They are drawn with considerable precision and intricate detail in pen and ink in a manner suited to their intricate patterns. This technique required all the care and accuracy Whistler brought to bear on his early etchings.

A number of the final designs for the catalogue also passed through Pickford Waller's hands. All of them were originally owned by Murray Marks but they may have been split up in February 1879 when his collection was sold at Christie's. Eight drawings were sold by Waller's daughter at Christie's in 1966. Seven of these, the drawings for six plates in the catalogue, were acquired by Mrs. S. L. Kaufmann, and one by L. Knight.[14] The remainder of the extant drawings cannot be traced back to Marks.

Glasgow Art Gallery has eleven drawings which were published on eight plates in the catalogue.[15] They were presented to the gallery in 1925 by R. D. MacGregor. They have the distinction of being signed not only with a butterfly in pen and ink, as in the published plates, but with a small pencil butterfly at the foot of each sheet. This signature can be dated c. 1890 and suggests that the set was returned to Whistler for authentication at that time.

The Freer Gallery of Art, Washington, DC has eight drawings for six of the plates, including two drawings which were reproduced on the same plate as the drawings in Glasgow Art Gallery.[16] They were bought by Freer at various dates, one as early as 1893, one in 1898 and six in 1907. One other design, for plate IX, is owned by Dr. and Mrs. Milton Gardner. Thus all the final designs are extant, and in addition there is the completed design already mentioned, in the Lucas collection in Baltimore, which was not reproduced in the catalogue. It may never have been exhibited by Murray Marks and may have been acquired some day by Lucas from Whistler.

These final designs are remarkably consistent in technique and quality, which suggests they must have been done in a short space of time. A letter from Whistler to Marks shows him doing the illustrations one after the other.

[illegible] morning at about
[illegible] I will see the drawings – they are
[illegible] more pots and take away
[illegible] will put them right through
[illegible] week – I wish enough you would
[illegible] on account – at this Xmas
[illegible] they would come very handy – and
[illegible] morning would really materially be of
[illegible]
your drawings I think you will find much more
[illegible] than you expected –[9]

The letter is dated Friday, 29 December (1876). Three weeks later Thompson, having received one instalment of china which had been paint-

9. James Abbott McNeill Whistler. *Bowl and cover*, final design for plate VI. Catalogue Number 254; pen, ink and wash over pencil on paper, $8\frac{1}{16} \times 6\frac{11}{16}$ inches. *Glasgow Art Gallery. Reg. No. 1925.321*

10. James Abbott McNeill Whistler. *Cream Vase*, final design for plate VI, catalogue number 21; pen, ink and wash over pencil on paper, $5'' \times 4''$ inches. *Glasgow Art Gallery. Reg. No. 1925.320a*

11. James Abbott McNeill Whistler. *Plate, bowl with a cover surmounted by a cup-shaped knob, globular shaped bottle with long neck, and eight-sided Bowl*, preliminary design for plate XVIII. Catalogue Numbers 239, 246, 203 and 306, wash on paper, $7\frac{3}{8} \times 6''$ inches. *Munson Williams Proctor Institute, New York. Acq. No. 69.158.*

ed, was busy selecting further pieces for the catalogue. He wrote to Marks, who obviously played a large part in the selection of the porcelain to be illustrated:

All the china is now back – I think Whistler sh[d] *draw one or two of those fine oval jars:* small *'long Elizas', with open tops* not covered: *of wh. I have a series of some 7 or 9.*

Then there are the dragon jars, 2 pairs: The Dog Low 'Fo set Very fine 'tiger Lily' [&] jar & cover. Those rather rare mystical 'eye' bottles My very fine Hawthorn plate – Other ditto Some fine Vandyke bottles: & Six sided ditto a fine set of dark blue covered flower bottle & 2 beakers rare a very fine small bowl & cover with a cupid on it Small fine set of 2 pots & 2 bottles. Looking over, I see several others [that] I think are better than some you sent for. Had you not better give me a call some morning & let us look them thro' together.[10]

Thompson sketched roughly on this letter the porcelain as he was listing it.

The *'small "long Elizas"'* – two cylindrical vases with short hollow necks, and figurative designs – were not reproduced in the published catalogue; nor were the 'fine Vandyke bottles', although they may be the items listed in the catalogue as numbers 250 and 251, as the 'six sided ditto' may be catalogue number 14. Whistler's taste may not have tallied with Thompson's, for it was Thompson who illustrated a couple of the items suggested here. He painted one of the 'dragon jars', a cylindrical jar, for plate II, catalogue number 4; and the 'very fine Hawthorn plate' for plate XXII, catalogue number 258. Whistler himself did five of those suggested by Thompson. An oviform vase with cover, 'The Dog Fow 'Fo set', was reproduced as plate VI, catalogue number 21 (No. 10). A cylindrical-shaped pot with a flat cover surmounted by a knob – the '"tiger Lily"[&] jar & cover' – appeared as plate XXIV, catalogue number 244; a treble-gourd bottle, one of 'Those rather rare mystical "eye" bottles', was plate XXI, catalogue number 219. The 'bowl & cover with a cupid on it' was plate XVIII, catalogue number 246; one of the four pieces in the most complex of Whistler's designs, a perfectly effective, flat and decorative design for which the preliminary sketch was particularly interesting (No. 11). Finally the ewer and

12. James Abbott McNeill Whistler. *Cylindrical vase with thick neck*, preliminary design for plate XIII, Catalogue Number 130, grey and blue wash heightened with white on blue paper. $7\frac{1}{4} \times 5''$ inches. *Munson-Williams-Proctor Institute, New York. Acq. No. 69.170.*

13. James Abbott McNeill Whistler. *Cylindrical vase with thick neck*, final design, pen, ink and wash on paper, $8\frac{1}{16} \times 5\frac{9}{16}$ inches. *Freer Gallery of Art, Washington, DC. Reg. No. 07.174*

cover described as a 'set of 2 pots & 2 bottles' appeared on plate VI, catalogue number 254, and one of the bottles from the set, catalogue number 255, was reproduced as plate XXIV.

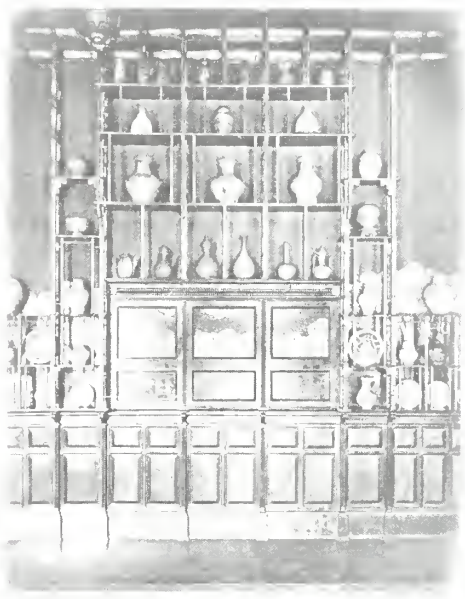
Nearly all the preliminary and final designs were done by Whistler without the use of colour. An exception was the design for plate XIII, catalogue number 130, a cylindrical vase with a thick neck, with a design of white blossom on a blue ground. The first design was painted in ink and wash heightened with white.[21] Several washes are painted unevenly on top of each other, at first to provide a shadow to the right and then, a dark wall behind the vase. There are numerous guiding lines in pencil including a perpendicular line through the centre of the vase. The butterfly is superimposed in white paint on the dark background. The blossoms have been drawn in pencil but not painted. In the second design (No. 12) the vase is again silhouetted against a dark wall, sitting on a table in which it is reflected. The outline of the vase is very crooked. The sketch is in grey and blue wash on blue paper, with the butterfly, the blossoms and highlights on the vase picked out freely in blobs of white paint. These designs both show roughly the same view of the vase.

Whistler must have been deciding how to paint this sort of pattern rather than on a particular sort of composition, for the final version of the vase is turned much further to the left, clockwise (No. 13). It is drawn very neatly and freely in light-coloured ink with a pen, and the background to the pattern on the vase filled in richly with a dark wash. Although the vase is still not shaded the different shades of the ink shimmer more like satin than china and prevent the design from appearing flat. The designs for the illustration of this vase are perhaps the most attractive of all these drawings.

All the evidence points towards the illustrations being done between October 1876 and January 1877, over a year before the publication of the catalogue in March 1878. It was a critical period in Whistler's life, coinciding precisely with his ambitious decoration of the 'Peacock Room' for F. R. Leyland at 49 Prince's Gate in London as a *Harmony in Blue and Gold* (No. 14). The room provided the setting for Leyland's own collection of oriental porcelain, and for Whistler's *Rose and Silver: La Princesse du Pays de la Porcelaine*. Whistler knew he had exceeded his commission and in October 1876 he had been forced to accept Leyland's price of one thousand pounds, of which he had already received four hundred pounds. He had then still not completed the room, nor was he prepared to leave it incomplete and he was still working on it in March 1877, having lost, in Leyland, a valuable patron.[22]

The two decorative schemes, for 'Peacock Room' and the Thompson catalogue that Whistler was working on in the winter 1876–7 could hardly have been more different in conception, technique and scale. Neither were financially rewarding. It is not known how much Whistler was paid for [illegible] illustrations although his appeal to Marks for money at Christmas 1876 shows the sum was small. His affairs did not improve over the following year. He became involved in the libel suit against Ruskin, and he had to meet the continually mounting costs of the White House, which he had commissioned from his friend E. W. Godwin.

The porcelain drawings became Marks' property and were exhibited at the same time as the porcelain. The private view was held on 30 April 1878. Curiously enough, the invitation card shows C. A. Howell, Rossetti and Whistler in a dining room, apparently being entertained by F. R. Leyland playing the piano. It also bears a drawing of a ship being unloaded, with sailors carrying enormous vases, and is signed with the monograms of Marks, Thompson and Whistler. A select crowd attended the private view – they included Lewis Wingfield, Val Prinsep, Forbes Robertson, J. C. Bancroft, Julian Hawthorne, Charles Wyndham, J. E. Boehm and Herbert Beerbohm. But the exhibition was not a success and the book did not even pay for itself.[23]



14 'Peacock Room' shelving by Jeckell, painting by Whistler, showing the porcelain in position; and the dining room as it was at Prince's Gate in 1890. The room is now in the Freer Gallery of Art.
Photograph: National Monuments Record

Shortly after the exhibition Whistler moved into the White House. His financial state deteriorated. He won negligible damages in his suit against Ruskin and had to pay his own costs. In spite of desperate attempts to retrieve his fortunes he was declared bankrupt in May 1879; his own collection of 'blue and white' was sold at Sotheby's at his bankruptcy sale in February 1880. He had been a good client of Murray Marks, and Marks had mentioned his collection with respect in the introduction to the Thompson catalogue in March 1878. It was unfortunate that Marks' attempt to improve Whistler's fortunes with a small commission for a set of illustrations should have contributed to the failure of his fortunes.

[illegible]

[illegible]

[illegible]

Peter C. D. Brears

The Thomas Toft Posset Pots

A Posset pot, six-handled, by Thomas Toft, inscribed: "ANNA : BATE : HER : CUP". *The Castle Museum, York.*

Of all English potters of the seventeenth century, the name of Thomas Toft is probably the most memorable, the pioneering researches of Jewitt, Church and Solon firmly establishing him as the finest exponent of the unique Staffordshire slipware tradition.

On the man himself, remarkably little is known. Parish register evidence informs us that he married Ellena Bucknall on 21 April 1663, his five children Matthias (1663–?), John (1664–?), Thomas (1670–?), James (1673–?) and Cornelius (1677–?) subsequently being baptised in the parish church of Stoke on Trent, where he was buried on 3 December 1684. Although his name appears in the Hearth Tax returns of 1663 and 1666 in respect of one hearth at Stanley, a hamlet near Leek, the exact location of his pottery still remains undiscovered. Excavated material from this site would be invaluable in tracing the range and stylistic development of Toft's wares, but in its absence interest must centre on the thirty-six known examples of his work.

It was in 1907 that Marc-Louis Solon made his spectacular find of thirteen Staffordshire slipware plates at Chirk Castle in Denbighshire, but since that time very few significant Toft pieces have been located. However, in a recent review of the collections at The Castle Museum, York, an extremely fine six-handled posset pot was discovered, the quality of its design and materials suggesting that it was probably the work of Thomas Toft himself. As only three pieces of his hollow-ware are currently known, it might have been difficult to obtain truly comparable material, but fortunately the Yorkshire Museum, York, houses his only signed posset pot, 'THOMAS TOFT · ELIZABETH POOT' being trailed in characteristic capitals around its rim. This piece was probably made as a wedding present, for the Stoke registers record that on 20 November 1680, William Locket married 'Eliza. Pot de Burslem'. The six low handles would have permitted the rich, hot posset to be passed from guest to guest, the tall (restored) base insulating the table from the effects of its heat.

Allowing for differences in scale, The Castle Museum pot (4½ inch diameter) proved to be identical to the Yorkshire Museum example (7½ inch diameter) in all relevant features. Both had their rich orange-brown fabric thrown to the same form, both had alternate handles extended by flat terminal scrolls, both had their decorative elements outlined in dark brown slip enriched with a creamy white infill, and both bore their owners' name around the rim in identical 'jewelled' lettering above a double-banded border of dark brown slip vertically hatched in white. These features proved conclusively that The Castle Museum pot was the work of Thomas Toft, this becoming the fourth piece of his hollow ware to be discovered to date.

Since the inscription around The Castle Museum pot reads 'ANNA · BATE · HER · CUP', it was hoped that this lady might be identified, but a detailed search of all the contemporary registers in the potteries carried out by the library staff of the North Staffordshire Polytechnic proved negative. This suggests that she was not a native of the area, but probably lived some distance from Toft's workshop. By the 1680s the Staffordshire potters had already established their supremacy throughout the North and Midlands, pottery merchants or cratemen delivering high-quality wares of this type over long distances. A few years ago the archaeological staff of the Nottingham Castle Museum excavated a decorated shard from their city, its rim bearing Thomas Toft's slip-trailed signature. To date this is the only example of his ware to be provenanced to a site outside the potteries, but it is hoped that future research may eventually provide a similarly distant location for Anna Bate in order to establish more fully the area originally served by one of England's greatest potters.

1. Further view of colour A. 2. Posset pot, six-handled, by Thomas Toft, inscribed 'THOMAS TOFT · ELIZABETH POOT'. Diameter, 7¾ inches. *Yorkshire Museum, York*

Peter C. D. Brears is Curator of The Castle Museum, York

A Liverpool Herculaneum Dinner Service

Clifford Brewer

1 Detail of central decoration of large serving plate (No. 51)

The use of a classical name for pottery was first employed by Wedgwood with 'Etruria'.[1] As a businessman Wedgwood saw the obvious advantage of using such a name in preference to the more personal name, that of town or location. This idea was copied by Samuel Worthington when he established a factory in South Liverpool.[2] The name 'Herculaneum' was Worthington's choice. Most of the ware made in this factory bears the mark 'HERCULANEUM' printed in capital letters or incorporated in a crown and garter or printed beneath a crown. Many pieces bear no mark. In the closing years of the factory's existence a further mark was employed in the form of a Liver Bird which was impressed beneath the glaze. This mythical figure appears in the Liverpool City coat of arms and is thought to be a cormorant drawn in heraldic manner.[3,4] The impress often becomes difficult to recognise, in that the glaze fills in and obscures the mark. It is possibly for this reason that the service here described has not been previously recognised as what must be a unique example of work from the Herculaneum factory.

The output of Herculaneum is known from the records to be very considerable.[5] Services of the type here described have been represented by single articles from many of the public collections notably the Liverpool Museums, the Sadler Collection in Stoke, the Williamson Art Gallery, Birkenhead, and in various American collections.[6] These are, however, merely individual pieces from a service and so far as the author is aware there is no comparable service in existence that has so far been recognised.

In his very comprehensive 'Illustrated Guide to Liverpool Herculaneum Pottery' Alan Smith discusses the use of the impressed Liver Bird.[7] He concludes that it is used as a factory mark from 1820 onwards. The factory ceased work shortly after 1840 and it is thought that this dinner service was made in the period of 1830 - 1835.

The service consists of one hundred and twenty eight pieces in one pattern (no. 1917) marked with the Liver Bird impressed. It is in a most excellent state of preservation. It is indeed obvious that the service must have spent much of its existence in store as this type of work is very easily damaged by use. Much of the floral decoration is overprinted and any heat would have very easily caused deterioration in the colours. Two other pieces of Herculaneum in the pattern 1917 have been found. Both bear the mark 'HERCULANEUM' in capital letters impressed. One piece is an oval plate or stand and is also marked with the figure '4' impressed. The other piece is a circular plate impressed with the figure '10'. Possibly these pieces were made respectively in 1804 and 1810 so the pattern 1917 had been in use for some time.

Much of the material made at the Herculaneum factory was destined for the American market.[8] We have little knowledge of what designs were used to decorate such pieces but it is very unlikely that the local scenes of Liverpool, which are so common on museum specimens, or even the sporting scenes used, would appeal to the American taste. More likely that floral motifs, general country scenes or compositions of flowers, shells or 'pseudo chinese' as in the Pekin Palm design, were used. The Liverpool City Museum have a cake stand, tureen and dish in such a floral pattern marked with the Liver Bird impressed.[9] This they ascribe to the period 1835. The Warrington Museum possess a tureen stand in earthenware, underglaze printed in black with a sporting scene.[10] This stand is of the same workmanship as the service here described and is eight sided with floral ends taken from the same mould. Again this piece is marked with the Liver Bird and is ascribed to 1830.

The Sadler Collection in Stoke on Trent has a plate of the French Scenery Design. This plate is underglaze printed in sepia with hand applied colouring. Again the Liver Bird is impressed. This [illegible] also from the same mould as the plates of the dinner service described. It is of the type in which the serrated [illegible] twelve parts with a large curve [illegible] producing a very attractive effect.

In no specimen [illegible] has the use of scrolls, leaves and shells been more satisfactorily used. This combination coupled with the use of no less than seven colours produces a unique effect which can only be appreciated by consulting the colour plates. Hitherto much of the Liverpool work has been considered to be a little drab with stylised prints and motifs. It is hoped that consideration of this service will show that the Herculaneum factory was capable of producing earthenware of the very highest quality and this during a period which is described as one of decline (1820 - 1840).

The dinner plates consist of eighteen small side plates, diameter 6¼ inches (17 cms.); eighteen dessert plates, diameter 9½ inches (22½ cms.); twenty four dinner plates, diameter 10¼ inches (26 cms.) and eighteen soup plates diameter 10¼ inches (26 cms.). A magnificent collection of no less than seventy-eight plates. These are all in earthenware with underglaze printing in sepia decorated with shells, flowers and scrolls in hand applied pink, brown, pale green, dark green, pale yellow, red in light and dark shades. All the colours vary in shade from plate to plate possibly from the effect of firing. Much of the colour is, of course, applied over the glaze and is of the richest finish. All these plates are of the same shape of the twelve curve design with serrated edges impressed with the Liver Bird. The size of the design does not vary according to the size of the plate so that the smallest plates look a little overcrowded. Naturally each plate differs in some respect from another. Variations are found so that in some pieces leaves and flowers are painted which in others are not coloured or are painted in another colour. Herculaneum plates of a slightly earlier period tend to have serrated edges without the twelve curve design (for example, the Sporting Scene plates and the Flight into Egypt plates). These are all much less attractive as the twelve curve design is a most happy and attractive product.

A further similarity between Wedgwood and Herculaneum is seen in this edge design. Wedgwood in his service for Catherine of Russia (1774) designed a plate with a curved edge of a similar but not identical pattern.[11] Plates made in Urbano in 1660 with similar curved edges are also to be seen in the Metropolitan Museum of Art.[12] No matter where the design originated, the Herculaneum factory used it to great advantage in these beautiful plates.

Study of the transfer printing in sepia shows shells combined with two or more varieties of roses with scrolls and leaves. A simple violet flower is also applied. The shells are the common whelk, the Red Whelk (*Neptunea Antiqua*) and the more elaborate Netted Dog Whelk (*Nassarius Reticulatus*) combined with Limpet Shells, Winkles, various scallops and the attractive Tower Shell (*Turritella Communis*). The designs of shells are placed in the middle and at either end of a piece. At the top and the bottom the scrolls are combined with flowers alone without the inclusion of shells. The shell patterns have [illegible] of the common Knotted Wrack (*Ascophyllum Nodosum*) of a brown colouration.

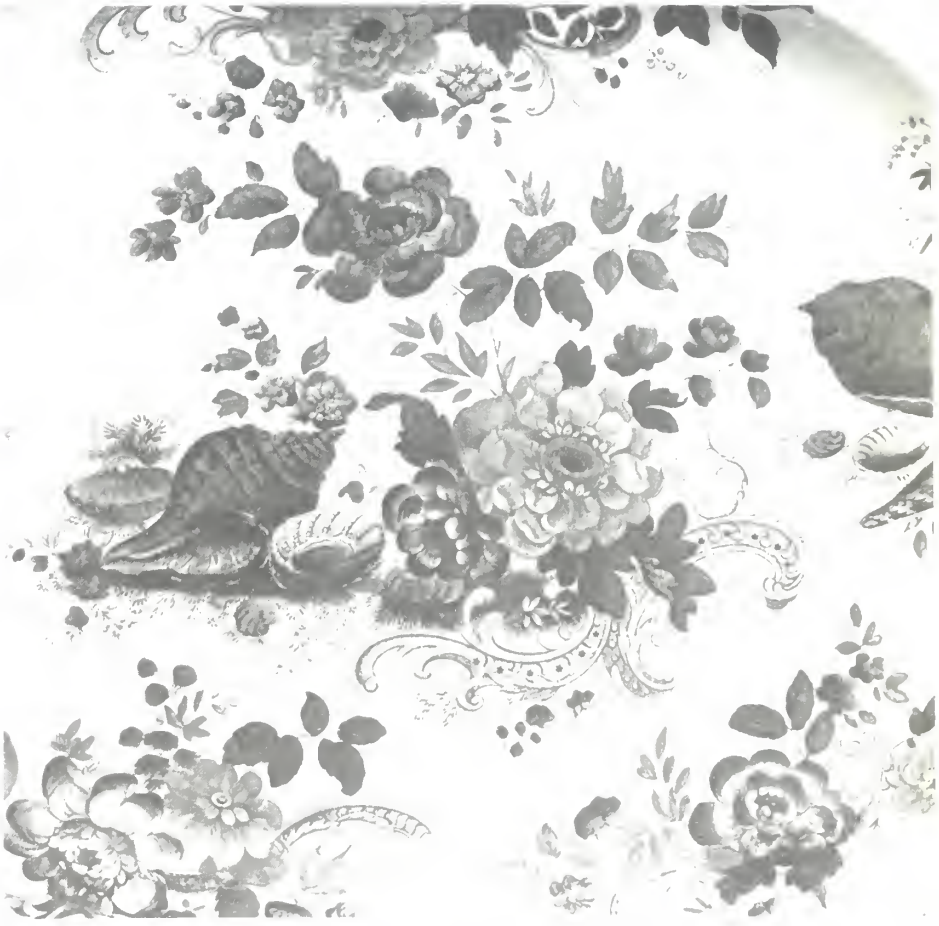
The larger oval plates, stands and meat dishes also use the divided edge pattern. Again this edge is used in similar dishes

Top left. A. Gravy boat and stand of octagonal shape, stand impressed with Liver Bird.
Centre left. B. *Entrée* dish with stand and cover. *Top right.* C. Soup tureen with cover, stand and ladle.
D. Perforated base plate to fit into a large meat dish, underglaze printed in sepia, impressed with Liver Bird. 11 × 14 inches.

2 Soup plate

5 Largest serving plate

3 Smallest side plate



6 Detail of the central decoration from large serving stand

4 Small d[illegible]

Bowl plate with pattern number '197'
and Liver Bird impressed mark

8 Large vegetable tureen with stand and cover. These tureens are very high in design so that they have a large capacity for vegetables. The stands also serve as large serving dishes.

9 Sauce tureen with cover, stand and ladle. A small edition of the large soup tureen

10 Detail of large handle from soup tureen.

bearing scenes of Liverpool and of the River Mersey in the Liverpool City Collection, which are impressed with the Liver Bird and are dated *c.* 1835.[14] The scenes used in these Herculaneum plates are taken from *Lancashire Illustrated*, published in 1832, a fact which helps in dating this type of work.[15] They are all typical of the large earthenware services produced at this time.

The large oval plates are made in pairs. The smallest are 11 × 9 inches; the rest 13 × 10½ inches; 15 × 12½ inches; 16½ × 14 inches; the largest meat dishes 21 × 17½ inches. The latter pair comprise one plain meat dish (game dish) and one with grooved base to allow the juices to run from the meat. This is supplied with a most attractive perforated base plate 11 × 14 inches to fit the meat plate. All these pieces are impressed with the Liver Bird and with the pattern number. They are all heavily potted so that they can bear the heavy weight of their contents the more easily. The smallest size also serve as a stand for two pie dishes and the intermediate sizes are used as a stand for the *entree* dishes and for the vegetable dishes. A pair of octagonal plates act as soup tureen stands and are 17½ × 12½ inches.

The tureens are of four types. The largest, very grand pieces indeed, are the two soup tureens. These are complete with their covers, stands and ladles. The octagonal stand has two outer sides embossed with flowers. A similar tureen stand is in the Warrington Museum, Lancashire, printed with a sporting scene. This is taken from the Field Sport Series and is impressed with the Liver Bird and dated as 1830. The cover of the soup tureen is surmounted by the usual Herculaneum knop. The body of the tureen is of similar shape to the tureen illustrated in Alan Smith's 'Herculaneum Pottery', and the handles, again strongly potted, are as in Smith's illustrations.[16] The whole piece complete with its soup contents would weigh about sixteen pounds. The need for a strong stand is obvious. The ladle, which has been repaired, is a beautiful piece of workmanship although again essentially of a practical design.

The second type of tureen would be best described as a vegetable tureen. It is complete with stand and cover. The stands are also large serving dishes. The tureen covers are high in design giving the piece a large capacity. There are two vegetable tureens. Unlike all the others the inside is plain. They are marked with a Liver Bird on the base and cover.

The third pair of tureens are of *entree* dish design. They are decorated inside and out so that they can be used without their covers if desired. They are again marked with the Liver Bird on base and cover. The covers are decorated with floral designs on the front and back, the shell designs being restricted to the sides.

The last type is a small tureen for sauce or gravy. In the various collections there are no other sauce tureens complete with cover, stand and ladle. As previously stated the design looks a trifle large on these pieces but is not unduly crowded. The knop and handle are of the typical Herculaneum design so that the piece looks to be a small edition of the very large soup tureen. A Herculaneum sauce boat and cover is to be seen in the collection of the National Museum of Ireland in a design which is also to be found in the British Museum.[17] This latter example is impressed 'HERCULANEUM' in capital letters and is probably of earlier date than the example here described. The stands for Herculaneum sauce boats are reduced copies of the soup tureen stands. They are octagonal in shape with floral embossed ends. The sauce ladle is repaired. It has floral designs on the stem and bowl which is decorated on both sides. The ladles are not marked with the impress mark.

11. Detail of large knop from soup tureen

12. Large serving stand for large-sized tureen

13. Large meat dish grooved for gravy. [illegible] heavily potted and marked with Liver Bird impressed. [illegible] 17½ inches

The serving dishes consist of two examples each of 20 × 16 inches, 16 × 13 inches, 12 × 9½ inches, 9 × 7 inches, 7 × 5½ inches and 5 × 4 inches. The latter which can be used as sauce boats have one example which is grooved for gravy. The largest collecting dish has a fitted drainer which is 2 × 1½ inches. The stands for the soup tureens, which can also be used as serving dishes, are 12 × 9½ inches. All these stands and dishes are of the twelve curve design. The smaller size serving stands for pie dishes, the intermediate size can be used as stands for the various tureens to which they correspond in size.

There are four gravy boats with their stands. The boats are practical pieces with a strong handle and an excellent pouring spout. The stands are once again of the octagonal type with floral embossed ends. This rough floral embossing at each end is again most practical as it serves to give a firm hold to the stand. The stands are impressed with the Liver Bird but the boats themselves are not marked. It is of interest to note that the gravy boats are very rare in the various collections although jugs of various sizes and shapes are very common. The latter are to hold ale. Perhaps this is a reflection on Liverpool of the period.

When placed on the table this complete service is typical of that which the Liverpool merchant of the 1830s would appreciate and in which he could have justifiable pride. The whole is a great credit to the workmanship of the Herculaneum factory and it is hoped that this description may stimulate further interest in a factory which has always been, since its original description by Joseph Mayer, of great pride to the Liverpool citizen.

NOTES

1. Mankowitz and Haggar, 'Encyclopedia of English Pottery and Porcelain', 1957, pp. 232–237.
2. Charles F. Gatty, 'The Liverpool Potters', Liverpool, 1882.
3. George Chandler, 'Liverpool', Batsford Ltd., 1960, p. 171.
4. Liverpool Town Books, 1611, Volume 3, 3920, Picton Reference Library, Liverpool.
5. Tomkinson Papers, Liverpool City Museum, Joseph Tomkinson 1784–1836, 'Price Book of the Warehouse', 8 December 1808.
6. Dr. Knowles Boney, 'Liverpool Porcelain of the Eighteenth Century and Its Makers', Batsford, 1957.
7. Alan Smith, 'Liverpool Herculaneum Pottery', an Illustrated Guide, Barrie and Jenkins, 1970, pp. 41–43.
8. *Ibid.*, p. 50–61.
9. *Ibid.*, cake stand, tureen and dish illustration 1–4.
10. *Ibid.*, tureen stand, illustrations 173A and 1–38.
11. *Ibid.*, plate earthenware, illustration 174.
12. Wedgwood and Sons Limited Collection, 'Dinner service for Catherine of Russia', 1774.
13. Warren E. Cox, 'Pottery and Porcelain', Crown Publications, New York, 1951, Volume 1, p. 381.
14. *Ibid.*, plate and meat dish earthenware, illustration 178 and 179.
15. *Ibid.*, print of Castle Street, illustration 180.
16. *Ibid.*, covered tureen and stand c. 1833, coloured illustration p. 88.
17. *Ibid.*, sauce boat and cover, illustration 86.

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FIRM

The West Pans Pottery

and its place in the career of William Littler of Longton Hall

Patrick McVeigh

In the middle of the eighteenth century, Scotland was in many ways a nation awakening from a long and troubled sleep. The Act of Union with England had been completed in 1707 and with the dissolution of its own parliament, Scotland was now firmly tied to its southern neighbour politically and economically. The country was even by the standards of the time, desperately poor and in many ways feudal and even barbarous, but it had two priceless assets. The industrial revolution which was to transform Britain and the world, was already visible to those few men far-sighted enough to see it and this was a revolution based on coal. Scotland had coal in abundance, mainly situated near navigable waters and Scotland had, almost alone amongst the nations, an artisan and peasant class which (with the exception of the Highland clans) was universally literate.

The crucible of the industrial revolution in Scotland was the East Lothian shore of the Firth of Forth just south of Edinburgh. Hundreds of years earlier, the Cistercian monks had opened up the coal seams and had introduced the making of glass, soap, salt and pottery.

By 1749 a chemical works producing vitriol or sulphuric acid by an entirely new and much more efficient process, had been set up at Prestonpans. This was in response to the demand for an efficient cloth bleaching agent which could cope with the requirements of the rapidly expanding Scottish weaving trade. The chemical works were the result of a partnership between two remarkable Englishmen, Samuel Garbet and Dr John Roebuck. Garbet came from Birmingham and he had close associations with Matthew Boulton there. He also knew Josiah Wedgwood who had consulted him on several matters concerned with the production of acids. Roebuck, born in Sheffield, was a Doctor of Medicine who had studied both at Edinburgh and Leyden and he was perhaps the most brilliant chemist of his age.

The partners had been drawn to Scotland by an association with one William Cadell, a merchant whose commercial and maritime activities were centred on Prestonpans. Cadell imported bar iron and potash from the Baltic and he shipped out barrel hoops and soap and salt to Italy, his ships bringing back rags for paper making and sulphur for the manufacture of vitriol.

In 1750 the trio of Garbet, Roebuck and Cadell set up a pottery 'for the manufacture of Tortoiseshell creamware' in Prestonpans. This was destined to be the most important of all the early Scottish creamware potteries and within a few years, Cadell was exporting great quantities of earthenware to Russia, Italy, Spain and the Americas. Cadell's pottery was not the first in the area. A number of small potworks had long existed, using the plentiful supplies of local alluvial clay. Since at least three flint mills were operative here also, grinding imported flints for their associated glasshouses, the equipment and technology for the production of cream earthenware was also at hand.

A little to the West of Prestonpans is the hamlet of West Pans, lying just within the boundary of the Royal Burgh of Musselburgh. This, as its name implies, was a salt panning village. Large iron pans were filled with sea brine and coal fires lit underneath obtained the salt by evaporation. The salt panners, like the coal miners in Scotland, were serfs, tied for life to their place of employment and in this condition they were to remain until freed by Act of Parliament in 1799. The range of names in the area was therefore both narrow and stable. Prominent amongst those names are Gordon, Reid, Thomson and Watson but by the 1750s one notices new surnames appearing one of which is 'Lambas'.

In 1754 Samuel Lambas was granted by the council of Musselburgh the right to dig clay from the Pan Brae adjacent to his pottery at West Pans. The name of Lambas is obviously of Germanic or Flemish origin and certainly Lambas was a stoneware potter, for early stone shards are readily found on the site and some indeed are built into the mortar of an adjoining wall. Whether Lambas sold his pottery or went bankrupt is not yet known but we do now know, that by 1764, William Littler of Longton Hall was established at West Pans.

Littler is a fascinating character in the history of British ceramics and he still remains in many respects quite a shadowy figure. He had all the qualities of dogged persistence common to the inventors and innovators of his time and, like most of them, he died poor and almost forgotten. For the space of nine years, until 1760, Littler was the dominant figure in the Longton Hall pottery, which is known mainly today for its soft paste porcelain but which made also both creamware and white stoneware. After the closure of Longton Hall the career of William Littler was, until the recent past, unknown to us until his death in Burslem in 1784. It was not until the 1960s that a series of remarkable discoveries established that Littler and his wife (who was a decorator), had opened up business at West Pans.

First there was the discovery of a Bill Head addressed to the Duke of Atholl and dated 8 October 1766. This detailed an account for an entire dinner service, none of which seems to have survived in Blair Castle. The existence of this service decorated with armorials, complemented other known articles of soft paste porcelain decorated with Scottish crests and made in the Longton Hall manner. These

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A. Two jugs, both early nineteenth century.
On the left is a creamware jug made by Gordon at Prestonpans. The Gordons, father and son, worked at West Pans during the Littler period. The jug is marked with the letter 'G' on a pad. The decoration is by an overpainted transfer also [illegible] marked jug by Reid at Musselburgh who [illegible] West Pans.
On the right is a jug of soft paste [illegible] the same period; no mark. The [illegible] moulding should be noted although [illegible] used for the handles are dissimilar [illegible] Scottish.
Patrick McVeigh Collection

B. Pair of mugs in soft-paste [illegible]. Decoration is with flowers and [illegible] Dalrymple family (Stair) below [illegible] words '*Over Hailes*'. Made by [illegible] decorated there from Longton [illegible].
Royal Scottish Museum Edinburgh

service in the famous [illegible] by the Buccleuch family [illegible] significant of all, a pair of mugs [illegible] with flowers and the words 'Over [illegible]' and the crest of the Dalrymple family (Stair). These mugs and other pieces had long been something of a puzzle to ceramic historians, but in 1960, Mr. Revel Oddy of the Royal Scottish Museum discovered that William Littler had been made an honorary Burgess of Musselburgh in 1764. Further reference to Littler and his applications to use clay and lease land on the Pan Brae followed in the council minutes and established that he was already in residence at West Pans and had the intention, if he had not already started, to make porcelain and pottery there.

It had thus by 1960 been accepted that Littler had in the 1760s been decorating at West Pans some of the old stock brought with him from Longton Hall. However the weight of evidence now began to accumulate to suggest that Littler actually manufactured both pottery and porcelain there.

A map of 1766, Laurie's 'Plan of Edinburgh and Places Adjacent' shows two kiln outlines on the site which is entitled singularly 'China Work'. In *Chambers Gazetteer* of 1852 there is an entry as follows:

A china work was began in 1754 at West Pans and received some encouragement from the nobility and gentry on account of the neat embellishment of its ornamental china but as it could not produce table china cheap enough for common sale, it was abandoned and its place now occupied by a pottery for the coarser type of earthenware.

In 1964, further investigations by Mr. Oddy and colleagues including a physical investigation of the site at West Pans, established the existence of the base of a glost kiln.[2] Documentary evidence too eventually determined that Littler's stay at West Pans was for a minimum of thirteen years.

The circumstances which brought Littler to West Pans are not yet known in detail. Investigations into the developments in the Scottish creamware potteries have documented many cases of immigration into the area in the latter part of the eighteenth century, mainly from the Stafford towns. Names like Rathbone, Belfield, Bagnall, and even Adams begin to appear, so that Littler was following a well trodden road on his northward journey.

It is certainly very likely that Littler had powerful patronage, for a time at least. The Dalrymple family were prominent in the area as were the Hyndfords for whom Littler made at [illegible] several articles of armorial porcelain.

[illegible] important of all is an advertisement [illegible] February 1765 in the *Caledonian* [illegible]

[illegible] for whole sale or retail, in a [illegible] room in the Palace of Holyroodhouse, Edinburgh.

[illegible] of the production of the [illegible] FANCE FACTORY [illegible] WARE,

it being made at the West Pans, near Musselburgh; and a good part of the china is not inferior to the foreign china both in transparency, beautiful colours, and uses; consisting of fine mazareen blue jars and beakers, neatly enameled and gilded; great variety of figures, chandeliers, candlesticks, flowers mounted in flower-pots, representing natural flowers; various sorts of beautiful leaves richly enameled, being calculated for the use of desart services. Also, tea pots, cups and sawcers, milk jugs, sugar cups, and coffee cans; quart jugs and mugs, potting pots, and sundry sorts of sawce boats. All these articles both in blue, white, and enamel, with many other sorts, too tedious to mention. This being the first offered to public sale, and, for the sake of ready money, will be sold reasonable, the maker hopes the Gentlemen, Ladies, and others, will favour him with their company.

The sale to begin on Monday the 18th day of February, 1765, and to be continued until Monday the 25th of February, and no longer. Attendance will be given each day, from 10 o'clock in the morning, till 2 o'clock in the afternoon, and from 4 to 6 in the evening.

N.B. A good assortment of enameled cream-coloured ware, which will be sold very cheap.

At this time and since the last of the Stuart kings, the palace of Holyrood had been neglected by British royalty unless one discounts the brief visit of Charles Edward Stuart in 1745, when the town (but not the castle), of Edinburgh, had circumspectly surrendered to his army on its way south. By some small coincidence, the battle of Prestonpans was fought and won by the Highland army just a couple of miles from West Pans and several figures of Littler's ascribed to Longton Hall, have Jacobite themes. Sales of books and paintings were held in one wing of the palace but Littler's sale is the only one of its kind and it is reasonable to assume some powerful patronage or at least goodwill, behind his venture.

Characteristics of Littler's work long recognised were his fondness for leaf shapes and embellishments in the manner of much contemporary silver and his use of a very vivid and deep blue obtained from cobalt. It is interesting to learn from the '1st. Statistical Account of Scotland' dated 1791 (page 142, Volume 18, 'Alva'), that cobalt was mined in Scotland and used by Littler in the production of his blue decorative colour. Since the mines were owned by Lord Alva, we have another possible source of patronage. It is recorded that Lord Alva called on a gentleman 'distinguished for his chemical knowledge to assay and refine the ore'. This was in all probability Dr. Roebuck who by this period was concerned not merely with the chemical works at Prestonpans but with founding together with Garbet and Cadell, the great iron works of Carron; the largest in the world, just across the Forth from Alva. Ore samples from Carron were sent for assay to Boulton in Birmingham. The engineer James Watt, a partner of Roebuck's in other ventures was eventually to become Boulton's partner in Birmingham and to build his steam driven pug engine there for Josiah Wedgwood.

Poor Littler was destined to fail at West Pans although the first few years are full of optimism. He advertises in the *Caledonian Mercury* in November 1766:

WILLIAM LITTLER China-maker at West-pans, near Musselburgh, opens his warehouse, on Thursday the 27th day of November, 1766, at a convenient room, with an easy entrance from the street, at the foot of the Canongate, within the Abbay strand, Edinburgh, will sell wholesale or retail, at reasonable rates, with good allowance to Merchants who buy to sell again. – The collection of goods consist of all kinds of useful ware, such as tea pots, sugar boxes, basons, cups and saucers, coffee-cans, milk pots, sauce-boats, porter mugs, potting pots, pickle leaves, all these sorts either fine Mazarine blue and gold china, or neatly enameled; also, various kinds of toilet candlesticks, desert and supper services of plates and dishes, with beautiful decorations for chimney pieces, such as figures, jars, and essence pots, with great variety of all kinds too tedious here to mention. – And to convince the public that he is determined to sell at as low a profit as possible, good blue and white cups and saucers as any made in Britain, at three shillings and sixpence per set. Such that may be depended upon will bear hot water, and use as well as the foreign china, also, neatly made, a fine blue, with neat patterns; and as this manufactory is greatly improved, he hopes the gentlemen, ladies, and others will continue their favours. Attendance will be given every day, and any commissions taken in here the same as at the manufactory, and executed with the utmost expedition, by their most obedient humble servant, Wm. Littler.

Another Littler's advertisement appears in the same paper on 30 September 1767:

Wm. Littler

China Manufactory,

Near Musselburgh. Being now brought to great perfection, and variety of neat patterns, such that are not made at any other manufactory either abroad or in Britain, and are sold at very reasonable rates. Also, any gentleman may have his crest or arms put on the china, either on mazareen and gold or enamel colours, whose beauty and colours never fades. The sorts of china made there are too tedious here to mention. However, any sort of useful or ornamental ware that is ordered, may be had. The general run of goods now made is tea and coffee equipages, punch bowls, porter mugs, butter boats and plates. Also, figures and essence pots for decoration of chimney pieces, and variety of desert services. And as the maker has lately found out a new method of making and glazing the china, to have the richness, colour and smoothness of the Saxon china, the public may depend on the china bearing use equal to the foreign. He, likewise, returns his sincere thanks for the encouragement he has already met with, any gentlemen, tradesmen, or others, who please to come or send orders to the manufactory, may depend on being served on more reasonable terms than from any person who buys china, and brings it here to sell again.

The emphasis of decorated crests and coats of arms should be noted.

All is not well however with Littler, for on 31 August 1774 his advertisement listing the range of goods he has on offer, ends thus: 'N.B Good allowance to merchants who please to favour him with their orders. A partner in this work, on proper terms, will be admitted.'

A final advertisement which contains a sad confession of failure asks once more for a partner in 11 June 1777, after which we hear of Littler no more:

WANTED

A partner into the China Manufactory at West Pans, who will advance a sum of money to be agreed upon: a large sum is not required. As this manufactory has not succeeded it will no doubt be a great disadvantage and prevent many from giving attention to this advertisement. Notwithstanding it may be depended upon, that the proprietor has found out a way to make and carry on the China work on a different plan, at a far less expence, makes upwards of 40 per cent profit. Also any quantity of the China he proposes to make will be readily disposed of. Any person that is inclined to be concerned, will be admitted on proper terms. Please to enquire at the said manufactory; and the proprietor will show the proposals; and as this is the reason for trade, he begs they will not lose time.

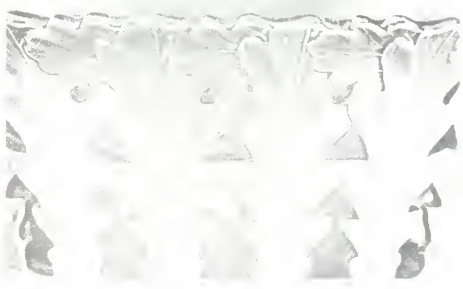
Poor Littler does not appear to have elicited any response to his rather sadly worded advertisement nor so far as the records can be checked, does it appear again. However, Littler's quest for fresh capital may not have gone completely unanswered, although help if it did come, was not enough to keep him at West Pans.

The identification of Littler's porcelain is not at all difficult. The thick and somewhat greasy glaze on figures often copied from Meissen originals, the matt flower decoration, the free use of a brilliant blue and the fondness for leaf shapes in moulding and decoration. Finally the mark of a crossed uppercase 'I' which was often employed. Identification of creamware and white stoneware which Littler made both at Longton Hall and West Pans is not so easy and has received much less attention from the scholar than should have been the case. The beautiful earthenware fruit or sweetmeat basket (Nos. 1 and 2) although unmarked is almost certainly Littler's work and typical of the table ware which he advertised in the *Caledonian Mercury* so often.

Littler must have left West Pans in 1777 but the pottery did not die with him. It now seems likely indeed that he was able to obtain some sort of a price for it as it passed into the ownership of a man who had been Littler's own town of Burslem, Robert Bagnall.

In the accounts of the formation of the [illegible] at Longton Hall, there is an entry for [illegible] materials 18s 6d'. Who this [illegible] was we do not know but [illegible] Bagnall from Burslem had, like [illegible] grated to Scotland to start a [illegible]

1 Fruit or sweetmeat basket, earthenware, lead glazed and stained brilliant blue with cobalt. Purchased in Edinburgh and made by William Littler, *c.* 1770. West Pans period. Mark of impressed upper case 'I' denoting the number.
Patrick McVeigh Collection



2 Detail of basket showing leaf design and manner of 'pastry cook' construction

year in Bagnall's case was 1770 and the place was the Gallows Muir just outside Glasgow near the (then) village of Calton.

Bagnall had been brought to Scotland by a consortium of Glasgow merchants. These canny men had issued four shares each of fifty pounds and allocated one to Bagnall, thus giving him a quarter share in the pottery although he could not immediately pay his fifty pounds. In addition, Bagnall was to get a salary of thirty pounds per year plus a house and coals and it was agreed that he would pay his fifty pounds out of his share of the profits when these accumulated. It was quite clear from the litigation which Bagnall brought against the partners in 1776 (Robert Bagnall *v.* Thomson Anderson and Company) that he had been ruthlessly exploited by the partners and that he had not even been allowed to inspect the books of account, although he had virtually built up the business himself.

Bagnall was awarded one quarter share in the profits and assets of the pottery and was allowed to stay in his company house until Whitsunday 1777.

It would be very neat and tidy to relate that Robert Bagnall went to West Pans with the proceeds of his court settlement and took over the pottery by arrangement with Littler. No doubt in retrospect, Bagnall wished this had been the case. What he did was to move a little distance into the village of Calton where he set up in business on his own account. It is not yet certain if Bagnall actually made pottery at Calton although it would seem that he claimed to do so. However, from the evidence of Mrs. Bagnall [illegible] to the High Court in Edinburgh during [illegible] gation between the Cadell family, it was established that Bagnall was buying pottery from Prestonpans while he was in business at Calton. What is certain is that on the 9 February 1779 Robert Bagnall's house and business premises were wrecked and burned by the anti-Catholic mob in the notorious Gordon riots.

The *Scots Magazine* for February 1779 relates:

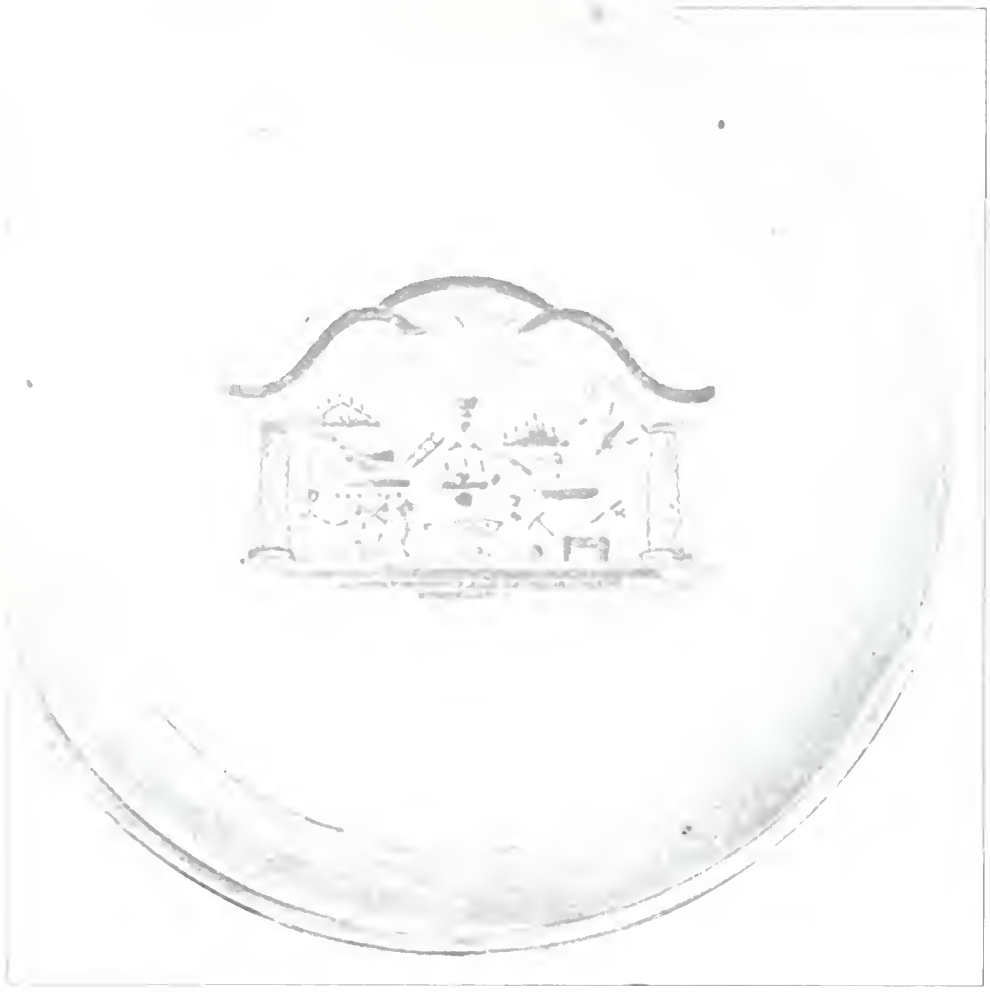
Glasgow Tuesday the 9th. A mob attended at the east end of the Trongate at a house attended by one Robert Bagnall, a potter, where it was said the Roman Catholics met sometimes for worship. The mob set fire to Mr Bagnall's dwelling house by which the house and several buildings he employed in manufacturing stoneware, were consumed. They afterwards went to his shop in King Street and forced open the door and destroyed all within. . . . Yesterday I went to court and overheard the Dean of Guild and Brethern say, that the town of Glasgow will cheerfully pay every farthing of Mr Bagnall's loss, were it twenty times as great. The leading men and clergy are ashamed of what has happened and would do anything to regain their reputation from so vile a crime as persecution for conscience sake. Three of the ministers are doing all the kindness they can, underhand for Mr and Mrs Bagnall and rooms are being provided for the reception of their poor family, till matters are settled.

It was then, with the money obtained in compensation from the Bailies and council of Glasgow that Bagnall moved to West Pans.

It is not known if Bagnall continued the manufacture of soft-paste porcelain in the Littler manner at West Pans. During the Glasgow litigation he had complained bitterly at 'certain experiments' which the partners had insisted in pursuing and which had proved ruinously costly to the pottery. No porcelain can with certainty be traced to Bagnall but as we will see, there is a thread in historical terms which would appear to have remained unbroken. What we do know is that Bagnall eventually went the way of poor William Littler for on 21 May 1792 it was announced that 'Robert Bagnall manufacturer of stoneware at Westpans is sequestrated for bankruptcy on the instigation of his creditors.'

Bagnall however was not finished yet. He was obviously too valuable a man for his creditors to lose for without him they had little hope of recovering his debts. On November 1792 the *Caledonian Mercury* announces:

The pottery of West Pans now being carried on as the Westpans Stoneware Company have on hand a complete assortment of cream coloured, enamelled and brownware of all kinds, with which dealers and the public will be supplied on as reasonable terms as at any work in Scotland. Orders addressed to William [illegible]bster at the pottery will be punctually attended to. N.B. The whole stock of the former company will be sold off to dealers at considerably reduced prices.



3 One of a pair of plates from West Pans, *c.* 1795, period of Bagnall. Earthenware of a hard grey colour, lead glaze. The design from a transfer print which is overpainted has the motif of the Irish Orange Order. The border is decorated in lustre obtained from salts of gold.
Patrick McVeigh Collection

4 Reverse of [illegible] showing the West Pans mark of the letters 'W P' with a crown above impressed

Just over a year later the pottery is advertising again:

STONE WARE

All kinds of cream coloured ware wholesale and retail at the best quality and lowest prices at the New Stone Warehouse

Opposite Blackfriars Wynd, High Street Edinburgh.

The goods are manufactured at West Pans pottery near Musselburgh where table sets with crests or coats of arms, or anything else new, will be executed in the handsomest manner. Orders addressed to William Webster at the Warehouse and to Robert Bagnal at the pottery.

It will be noted that Bagnall is now firmly back, albeit as manager rather than proprietor, and that he is following the old Littler tradition of specially decorated and 'one off' orders.

By the greatest good fortune at least two marked articles from the West Pans period under Bagnall have now been authenticated. This in itself is of very great importance, but it has much wider implications as we shall shortly see. The two articles are a pair of plates, both of which are marked with the upper case letters 'W P' together with a crown, all impressed within a *cartouche*. The body of the plates is no less interesting than the mark. This is of a fine greyish ware, very hard and to the casual glance, a stoneware. The glaze, however, is the usual lead glaze with blue tint very evident. Both the body and the glaze have a great deal of fine dark flint specks showing. The glaze itself exhibits not merely crazing but a peculiar 'Craquelure' just like that sometimes seen on an oil painting. Each plate has three sets of three, very neat 'stilt' marks on the underside and a further three very fine on the upper rims.

The decoration of the plates reflects the West Pans tradition of the constant search for novelty and the readiness to undertake special decorative and 'one off' orders. The plate rims are banded in a pale purple shade of lustre, giving on this hard fired ware, a most singular effect. At this period of course, the lustre technique was a very great novelty as it had only recently been discovered by the earthenware potters of Staffordshire. The Moorish potters, centuries before had used a metallic lustre on tin glazed ware but the two processes are historically unconnected. The application of lustre, either from salts of gold to give various shades of red to pink, or from platinum, yielding a silver colour, was done by means of a second firing under an oxidising atmosphere in the kiln.

The decorative motif on the plates is plainly derived from the mystical mumbo-jumbo of freemasonry but closer examination of the legend at the foot reveals the following words:

May the Orange Institution stand as firm as the Oak and its enemies fall off like the leaves in October.

The Orange Order was founded *c.* 1790 in Ireland and although it quite quickly spread to Scotland, the period of its growth, during the widespread Irish immigration of the nineteenth century, was yet to come. It is very likely therefore, that these plates were a special order for the Irish market. The historic ties with Scotland and Ireland have been, and continue to be, very strong, in particular the trading association with north-east Ireland. Several of the nineteenth-century Scottish potteries were heavily dependent on the Irish market. Ireland, of course, had no creamware potteries and the tin-glazed wares of Dublin and Belfast had ceased to be produced by the end of the eighteenth century. The 'Masonic' symbols on the plates are obtained from a line transfer and are grey black in colour. They are partly overpainted in a brick red and pale yellow shade. It is highly likely that these two examples were part of a very much larger quantity or even, since they are based on transfers, that they were a regular 'novelty' line.

It is quite certain, now that these marked specimens have been identified, that other articles both marked and unmarked can be determined as of West Pans manufacture.

The wider implication of the 'W P' mark can now be evaluated. It would appear that Robert Bagnall left the pottery sometime just prior to 1800. From this date on, the pottery survived after a fashion until 1817. The pottery's decline and demise can be traced through the records of flint deliveries to the area from which, after much searching, a reasonably accurate pattern can be built up.[3]

On Bagnall's departure, or from his first financial troubles, the highly skilled potters

5. Mug of soft-paste porcelain bearing the arms of the Royal Burgh of Musselburgh. Made either at West Pans or Newbigging, c. 1800–1810. *Collection of W. Steele, Esq.*

dispersed to other potteries in the area, or started as masters on their own account. It has for some years been known that William Reid who commenced his potworks in the Newbigging at Musselburgh, used the mark of a crown either on a pad or impressed. Reid was formerly at West Pans as were the Gordons, father and son, who in the 1790s took over the pottery of Margaret Cadell at Bankloot in Prestonpans. The Gordons used an impressed mark with the name 'Gordon' sometimes in conjunction with a crown. From West Pans too, went Hamilton Watson who eventually took over the original pottery of William Cadell and who used the mark of a cursive 'W' on a pad.

It is plain that while the original pottery of Cadell, Roebuck and Garbet was the principal of Scottish creamware manufacture, the West Pans pottery from the time of William Cadell had the most profound effect on subsequent potting in terms of artistry, design and technical innovation. It is now established that the manufacture of soft paste porcelain in Scotland did not cease with the departure of Littler. From time to time examples of specimens of soft-paste porcelain in Scotland which are plainly of [illegible] century date. Apart from the fact that these often are marriage and other commemorative articles, which are inscribed and therefore traceable to localised ownership, it will be recalled that by the early nineteenth century, the production of soft-paste porcelain had ceased in England except for the beautiful and distinctive porcelain of William Billingsley. A typical specimen of such a soft-paste jug is shown here. This was purchased in Glasgow some time ago and although its quality is unremarkable, in other respects it is of great interest. The body has an orange translucency and a great deal of bone ash impurity is present. The glaze is very waxy in appearance and feel, although this is the only point of resemblance to the porcelain of Littler.

Most remarkable of all however, the body of the jug is almost identical in shape and decorative moulding, to a marked specimen of an earthenware jug of about the same date which was made by the Gordons of Prestonpans. In turn this earthenware jug uses the same decorative transfer inside the rim, as another marked and inscribed specimen made by William Reid at Newbigging, Musselburgh.

No earthenware specimen has now come to light which would seem to establish conclusively the continuation of soft paste porcelain manufacture in Scotland, long after William Littler's departure there. This is a mug in the collection of W. Steele of Edinburgh. The mug which [illegible] Musselburgh as decoration, is [illegible] earlier than 1800 and [illegible] 1810. The basketwork type of moulding is of the kind much favoured by William Reid and present on several of his other specimens of his work, including a jug in the Royal Scottish Museum Edinburgh made on a presentation to the Burgh of Musselburgh in 1822. Mr Steele's mug in addition to the arms of the burgh which consist of three mussel shells and three anchors, is decorated with the town motto 'Honesty' in a flower garland near the base of the handle, strongly reminiscent of the famous 'Over Hailes' mugs made by Littler at a much earlier date. This porcelain mug may have been made by William Reid before he left West Pans in 1800 but its style would tend to date it sometime after this period and thus it was more probably made at Reid's pottery at Newbigging.

It is plain that we are only at the threshold of discovery in the history of early Scottish ceramics. The prospects for this last major investigative field of British ceramic history are infinitely exciting and perhaps the new awareness of their past which now seems present amongst the Scots, may in time rectify previous shameful neglect.

NOTES

1. McNeil, History of the Regality of Musselburgh.
2. For further reading on the history of Longton Hall and William Littler's activities at West Pans it is recommended that the reader consult the following:
   William Littler of Longton Hall and West Pans, Scotland – A paper read by Arthur Lane at the Victoria and Albert Museum (Mrs. Evans Lombe and Mrs. Keeney) 2 March 1960.
   The transactions of the English Ceramic Circle Vol. 5 1960, pp. 82–94.
   West Pans Story – The Scotland Manufactory – A paper by Mavis Bunson, John Anslie and Bernard Watney read by Mavis Bunson at the Victoria and Albert Museum (A. J. Toppin), 15 May 1965.
   Transactions of the English Ceramic Circle Vol. 6 1965, pp. 167–176.
3. Scotland is deficient in flints and these were normally shipped in from the south coast of England particularly from Kent and from Sandwich. A few deliveries by sea were made from Banffshire in the north east of Scotland.
   Although Littler declared to the council of Musselburgh his intention to build a windmill to grind flints, it is doubtful if this was ever constructed. A small stream, the Pinkie Burn would have provided the motive power for a mill but there were at least three flint mills in the vicinity including the large tidal driven mill at Morrisons Haven. All these mills ground flint not merely for the local potworks but for the many glasshouses in the vicinity.
   Other raw materials, clay, soapstock and small quantities of petuntse were imported from Devon and Cornwall. Clay from the locality was used in the manufacture of brownware and for saggers and other kiln furniture.

Patrick McVeigh's book 'Scottish East Coast Potteries 1750–1840' is to be published late 1978 by John Donald Limited, 138 St. Stephen Street, Edinburgh EH3 5AA.

During the late fifteenth and early sixteenth centuries, a number of pictorial records were made to glorify certain noble families and as a means of setting down the ceremonial of tournaments, funerals and state occasions. The current exhibition of British Heraldry organised by the British Library and the British Museum has provided a unique opportunity to see many of the major examples in this pictorial tradition placed side by side. Apart from the glimpse they give us of spectacle and pageantry at the end of the Middle Ages, an interesting aspect of these visual records is the attempt made in them to depict, more or less accurately, contemporary monuments and the fashions of earlier ages.

Pageantry and Early Antiquarianism

Ann Payne and *Richard Marks*

Before the fifteenth century there is occasional evidence of an interest being taken in the relics of the past.[1] But it is William Worcestre who is generally considered to be the first of the English antiquarians. The itineraries which he undertook between 1478 and 1480 contain descriptions and dimensions of contemporary and earlier buildings, but none is illustrated. Pre-dating these journeys, however, is the pictorial evidence of the Salisbury Roll (*c.* 1463), a vellum roll containing painted full-length figures of successive Earls of Salisbury and their kin and a splendid coloured drawing of Bisham Priory church in Berkshire (colour A).[2] The Roll strongly emphasises the connection of the Salisburys with Bisham Priory. Founded in 1337 by William Montagu, first Earl of Salisbury, the Priory subsequently became the family mausoleum. An elaborate funeral ceremony was held there in 1463, when Warwick the 'King-maker' transferred to Bisham the remains of his father, Richard, Earl of Salisbury, and brother, Thomas Neville (both slain at Wakefield in 1460). These three with their wives are the last figures on the Roll. Family pride demonstrated in the lavish obsequies would have provided a powerful incentive for the making of such a genealogical record.

Bisham Priory church is shown on the Roll as a building with a square east end, aisled chancel, transepts and aisled nave, with a crossing tower and two west towers. The church took many years to complete; as late as 1398 it is described as largely unbuilt.[3] By 1427 the choir must have been finished as Thomas, fourth Earl of Salisbury, ordered in his will that his mortuary chapel should be constructed behind the high altar.[4] There are obvious simplifications in the illustration. In particular, the window tracery is non-existent except at the east end, and this is unthinkable for an early fifteenth-century church. Moreover the crockets and finials to the gables give rise to the suspicion that the artist is concerned merely to represent the building as a shrine. On the other hand, there are two indications that the artist may have had direct knowledge of Bisham Priory. The tracery of the east window is treated, albeit summarily, in a Perpendicular fashion. Secondly, in the north transept gable [illegible] Holy Trinity, to which Bisham Priory was dedicated [illegible] Richard II's reign; it is likely that the church [illegible] carving in this position. Unfortunately it is [illegible] to judge for certain whether the drawing is an [illegible] ception of an ecclesiastical edifice or an attempt [illegible] real church, for the building has completely disappeared; not even the ground plan is known.

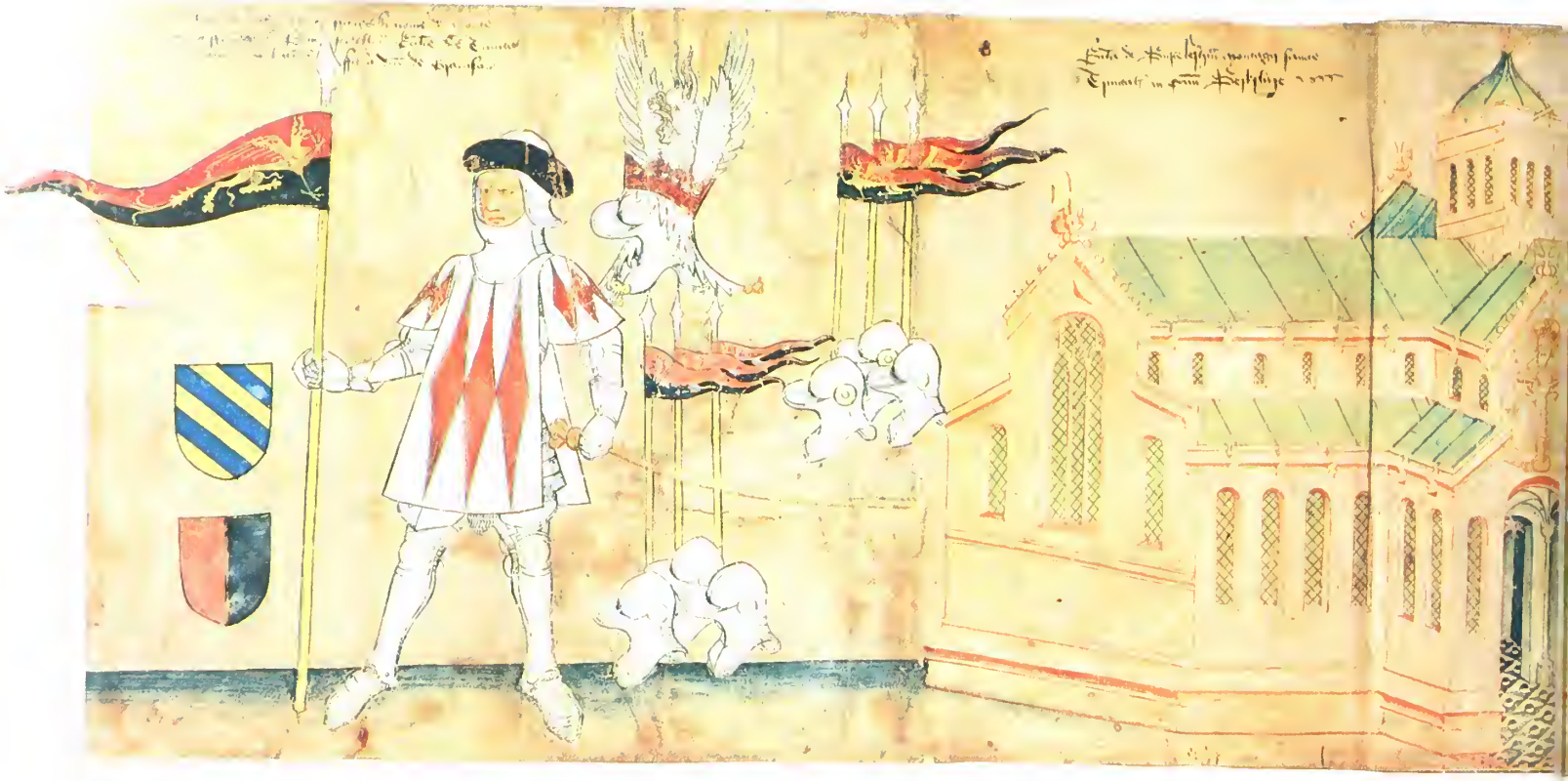
One is on surer ground in considering the representation of the figures on the Salisbury Roll. The form of the Roll clearly derives from the heraldic rolls of arms, which by the fifteenth century sometimes employed drawings of human figures to display arms. To this tradition the Salisbury Roll artist has added an element of narrative in the way the figures progress, as it were, along the roll, parading the history of the family. Many of the figures are in pairs, linked by silken cords (represented as chains in a later fifteenth-century copy of the Roll[5]). This convention appears to be taken from tournament ceremonial; courtly processions of ladies and their knights, linked by cords or gold chains, were known in England from the fourteenth century as part of the ceremonies of the tournament. Most of the male figures wear contemporary full plate armour and heraldic tabards, but some of the earlier ones, for example William Longespée, Earl of Salisbury (died 1226), and Simon, first Lord Montagu (died 1316), are clad in chain mail under a plain surcoat. This attempt at rendering the armour of past ages is neither consistent nor entirely accurate. Not all the earlier figures wear chain mail; for example, Thomas and Edward Montagu, who precede Simon, are shown in plate armour and tabard. Moreover the same helmet design occurs throughout. Nevertheless the Roll demonstrates that as early as *c.* 1463 artists were trying to depict historical figures in the costumes of their time and not anachronistically.

Some twenty years later the celebrated John Rous, a chantry priest of Guy's Cliffe near Warwick, compiled illustrated roll-chronicles in a form similar to that of the Salisbury Roll. Rous had considerable interest in the past. In his 'Historia Regum Angliae' he refers to Saxon and Norman costume, arms and dwellings; in the same work he discusses fourteenth-century modes of dress.[6] This interest is also shown in his pictorial rolls, made to commemorate the benefactors of Warwick and to celebrate the deeds of his patrons, the holders of the Warwick earldom. Two versions are extant. The English version in the British Library has sixty-four figures drawn in pen and ink along the Roll, with arms painted above and biographical notices below. Mythical ancestors are followed by successive Earls of Warwick and members of allied families down to the Beauchamps and Nevilles; the Roll ends with Queen Anne (Neville), Richard III, and their son, Edward, depicted as Prince of Wales (1483–1484). The Latin version of the Rous

1. Drawing of Thomas Beauchamp, Earl of Warwick, (died 1406), in the English version of the Rous Roll, *temp.* Richard III. *British Library Additional* MS. *48976.*

2. Rubbing from the memorial brass of Thomas Beauchamp, Earl of Warwick, in St. Mary's church at Warwick. *Victoria and Albert Museum, London.*

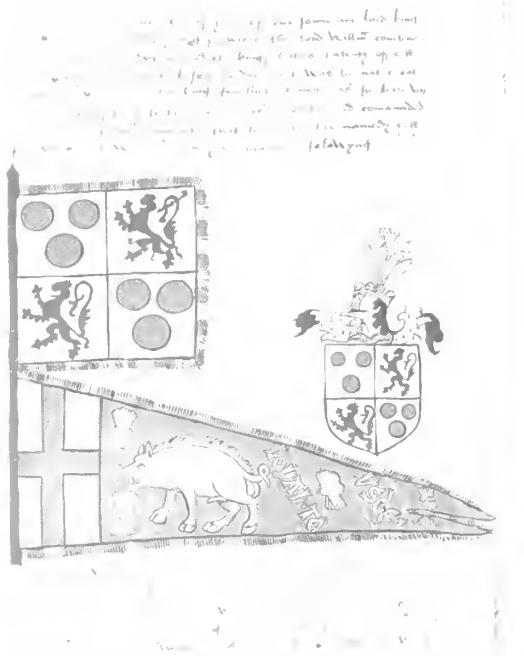
Roll, in the College of Arms, is sketchier in form and may well be the earlier copy: it was, however, altered by Rous after the accession of Henry VII in 1485 to give a more acceptably Lancastrian flavour. Rous demonstrates in these rolls a much greater knowledge of the past than the artist of the Salisbury Roll. Although he could reproduce female fashions with considerable accuracy he was not concerned with showing them chronologically. It is a different matter with armour. Here it is evident that Rous had made a close study of the changing forms of armour in order to make the early holders of the Warwick earldom look as if they did indeed belong to distant ages. Although he portrays the pre-fourteenth-century earls in armour rather later than their respective times, the changes and developments that took place are charted with remarkable accuracy.[7] The supposed British benefactors of Warwick and the early Saxon earls wear chain mail hauberks extending almost to their ankles, and the later Saxon and Norman earls have shorter hauberks; the Newburgh holders of the earldom are clad in heraldic surcoats over the mail. It has been suggested that some of this early armour may have been in existence in Warwick Castle when Rous was making his roll.[8] For the depiction of the fourteenth and early fifteenth-century earls it is almost certain that Rous was using as his models the tombs in St. Mary's church at Warwick. The armour of Thomas Beauchamp (died 1369) is almost identical with that on his alabaster effigy in the chancel; even closer is the resemblance between the figure of his son Thomas (died 1406) in the Roll and his brass in the south transept (Nos. 1 and 2). There are differences in detail, but the basic affinity is unmistakable.



3 Coloured drawing of Bisham Priory church in Berkshire, with its founder William Montagu, first Earl of Salisbury and his wife, Katherine de Grandison, from the Salisbury Roll (c. 1463) *The Duke of Buccleuch and Queensberry*.

Below, B. Heralds and challengers riding in procession to the lists in a scene from the Great Tournament Roll of Westminster. The tournament commemorated in the roll was held by Henry VIII in 1511 to celebrate the birth of a son. *College of Arms*

[illegible] showing the creation of a Knight of the Bath [illegible] in John Writhe's Garter Book, *c.* 1488.
The Queen's Beasts and Quicunsberry



5. Banner, standard and shield of William Courtenay, Earl of Devon (died 1511), painted in a volume of heraldic material relating to funerals collected by Sir Thomas Wriothesley, Garter King of Arms 1505–1534.
British Library Additional MS. 45131, f.67v.

[illegible] (died 1517) in the London [illegible] from Sir Thomas Wriothesley's [illegible]
[illegible] f.169.

6. Tomb of Sir Stephen Jenyns, Lord Mayor of London (died 1524), in the Greyfriars' church, London, painted in Sir Thomas Wriothesley's book of funeral collections.
British Library Additional MS. 45131, f.86.

7. Painted vellum roll showing Henry VIII walking in procession to Parliament in 1512. Preceding the King are the officers-at-arms and Lord [illegible]. *Trinity College, Cambridge*, MS O.3.59

memorates the jousts held at Westminster in 1511, to celebrate the birth of a son to Henry VIII and Katherine of Aragon. Three scenes are depicted: the entry procession to the lists with challengers for the jousts preceded by the heralds (colour p. 81); a view of the King tilting, watched by the Queen and her court; and finally the procession returning from the lists. In the following year another, though less magnificent, roll was made for Wriothesley showing the procession of Henry VIII to Parliament.[11] The King walks under a canopy preceded by the Archbishop of Canterbury and other Lords Spiritual and followed by the Lords Temporal (No. 7).

Wriothesley's duties as a herald also gave him an interest in the more sombre pageantry of the elaborate funerals fashionable in his day. Such funeral ceremonies were arranged and supervised by the officers of arms. A volume from Wriothesley's collections now in the British Library, containing descriptions of funerals and representations of the banners, standards and shields carried at them (No. 5), includes what appear to be the first surviving illustrations of tombs and donors in stained glass. Best known of the pre-Reformation written records of tombs are the brief descriptions made by John Leland between 1535 and 1543. A few years earlier, in about 1526, a friar of the London Franciscans made a record of the many important tombs in his church.[12] In 1530, Thomas Hawley, Carlisle Herald, gave a more detailed account of monuments in London churches.[13] Wriothesley's pictures provide a considerable addition to these written records. Some are ink drawings, others are coloured. They must have been copied direct from the monuments themselves, as is shown by the two reproduced here. The tomb of Sir Stephen Jenyns, Lord Mayor of London (died 1524), was in St. Francis' chapel on the south side of the choir in the Grey Friars' church, London (No. 61).[14] It consists of the conventional late Mediaeval tomb-chest with shields of arms on the sides. As the effigy on the top is coloured, one might assume that it was in stone or alabaster. However, there is at least one example of a coloured effigy in this volume where the original is in brass.[15] The monument to Sir Thomas Parr (died 1517) was in the London church of the Dominicans. The uncoloured drawing (No. 4) shows a tomb-chest in an arched recess with the figures of Parr, his wife and children (one of whom is Katherine, destined to be Henry VIII's last wife); they kneel before the Trinity on the back wall. This is a common early sixteenth century tomb design. Again, it is not certain which medium – stone, alabaster or brass – was used for the Parr family effigies.

The monuments of Jenyns and the Parr family have long since vanished. So too have almost all the other tombs and stained glass windows illustrated in the Wriothesley volume. These drawings are thus an invaluable record of monumental art in the last decades before the Reformation. The pioneering work of William Worcestre, John Rous, and John Leland in the growth of antiquarianism has long been recognised, less so the contributions of the Salisbury Roll artist and Sir Thomas Wriothesley. It is hardly surprising that Wriothesley, like his fellow herald Hawley, should be prominent in the making of these records, since the motive behind so much of the description of fashions and monuments was primarily heraldic. Similarly it was the heralds who were among the most important of the Elizabethan and early Stuart antiquarians. Thomas Wriothesley in particular should be seen as the pioneer of that great age of English herald antiquarians which included men of the stature of Robert Glover, William Camden, Nicholas Charles and Sir William Dugdale. Without their transcripts of lost documents and illustrations of destroyed monuments, our knowledge of English history and art would be much poorer.

NOTES

1. See E. D. Kendrick, 'Butels', *Antiquity*, London 1930, p. 48, and 'English Historical Scholarship in the Sixteenth and Seventeenth Centuries', ed. F. Fox, Oxford 1956, pp. 96–98.
2. The original collection was cut up and bound into Wriothesley's Garter Book, a composite volume of miscellaneous heraldic and genealogical material including the possessions of the Duke of Buccleuch and Queensberry.
3. Victoria County History, 'Berkshire', Vol. 2, London 1906, p. 85.
4. 'The Register of Henry Chichele', ed. E. F. Jacob, Vol. 2, Oxford 1963, p. 39.
5. 'Antiquarian Repertory', 1783–1788, seven leaves taken from Wriothesley's Garter Book, c. 1530, now in the British Library, Add. MS. 71143, see R. Mark and A. Payne, 'The British Herald', exhibition catalogue, London 1978, British Museum, Students' Catalogue, No. 8, Nos. 34–40.
6. Kendrick, *loc. cit.*, p. 48.
7. Fox, *op. cit.*, p. 98.
8. See E. M. Thompson, 'Antiquarian Evening in Medieval and Renaissance [illegible]', *Archaeologia or Miscellaneous Tracts Relating to Antiquity*, Vol. [illegible], Vol. LXIX, 1917–18, p. 96.
9. J. Anstis, 'The Register of the Most Noble Order of the Garter', Vol. I, London [illegible], p. 369.
10. Earl of Wemyss, 'Garter Book' in the collection of the Duke of Buccleuch and Queensberry. See 'British Heraldry', exhibition catalogue, No. 9.
11. Cambridge, Trinity College, MS O.3.59. See also the [illegible] three of which are in the Bodleian Library, Oxford (MS. Ashmole 1120) and the British Library, Additional MS. 45,131, see 'British Heraldry', exhibition catalogue, No. 1.
12. See C. L. Kingsford, 'The Grey Friars of London', British Society of Franciscan Studies, Vol. VI, Aberdeen 1915, pp. 43–44.
13. The account was printed in A. F. Wagner, 'Heralds and Ancestors', 1939, p. 43, Oxford 1956, pp. 43–44.
14. The tomb is given in Kingsford, *op. cit.*, p. 94, [illegible] Weever, 'Ancient Funeral Monuments', 1631, p. 503, but Weever's description was already corrected by Jan Gay, c. 1703, in 'Collectanea Franciscana', ed. C. L. Kingsford, British Society of Franciscan Studies, Vol. XV, Manchester 1926, p. 143.
15. The tomb of William Viscount Beaumont, [illegible], died 1507, see Hussey, 'Archaeologia', [illegible].

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Memoirs of The Dukes of Urbino

James Dennistoun: Collector and Traveller

Hugh Brigstocke

James Dennistoun was born in Dumbartonshire, Scotland, in 1803. His first claim to our attention is as a pioneer collector of early pictures and miniatures from Italy, Spain and Northern Europe. Although during his first Grand Tour in 1825 (see *The Connoisseur*, October 1973) his taste was still extremely conventional, later, c. 1836–9, he began to buy cabinet pictures and miniatures 'with the object of illustrating the progress of painting from the 13th century through the successive schools down to modern times' (see *The Connoisseur*, December 1973). Then in 1839 he formulated the idea of writing a book about the history and art of the Duchy of Urbino.

In his review of Passavant's monograph 'Rafael von Urbino', Charles Eastlake had observed that 'we here find treated with the attention it deserves for the first time . . . the importance of Urbino both in a political and social point of view, at the period when Raphael began his career';[1] and it was as a direct result of reading Eastlake that James Dennistoun resolved to make his own enquiries about five of the Dukes of Urbino. These were Federigo, Guidobaldo I and Francesco Maria I, who from 1443 to 1538 'formed the brightest era of Urbino and included the most stirring period of Italian history, the golden age of Italian art'; and Guidobaldo II and Francesco Maria II who 'prolonged the independence of the duchy until 1631 when it lapsed to the Holy See'.[2] Dennistoun's aim in selecting the princely house of Urbino was to blend 'into one continuous narrative the incidents of war and politics, the development of letters and arts, with their influence on civilisation and national character . . .'.

However before setting off yet again for Italy in order to work systematically through the archives of the central Italian libraries in search of manuscript material connected with Urbino, Dennistoun first managed to make some additions to his own picture collection. In 1842 he acquired in Edinburgh, from the art dealer Count Galli, a large picture of the *Nativity*, attributed to Gandenzio Ferrari, which cannot now be traced, but for which he paid the relatively high figure of sixty-four pounds.[3] At about the same time he also bought a *Virgin and Child* by Cima which is now in Detroit (No. 1). We also find him successfully bidding for pictures at the Johnston of Stratton sale which took place in Edinburgh in January 1842: a polyptych by Schiavone, now in the National Gallery, London, for which he paid only eight guineas (No. 2); and a *Virgin and Child on a grassy bank*, attributed to Titian, which I have failed to trace but for which he paid only six pounds.

The earliest first hand account of Dennistoun's subsequent foreign travels is a letter which he addressed to Lord Lindsay from Florence on 4 July 1843.[4] He begins by generously expressing pleasure in the news, which had only just reached him, of Lindsay's plan to write a book on early Christian art; and continues with a description of a five week tour he and his wife had just made to 'the most interesting localities of Umbrian art' including Perugia, Gubbio, Senigallia, Pesaro, Rimini, Urbino, Citta di Castello, Borgo San Sepolcro, and Arezzo. 'I had previously visited nearly every step of this road', Dennistoun adds with evident pride, 'but one sees things more correctly for the second time'. Indeed by now his confidence and knowledge were sufficient for him to send Mr. Murray, the London publisher, two sets of corrections to the recently published 'Handbooks' on Northern Italy (1842) and Central Italy (1843). It is from another letter to Murray, dated 10 June 1844, that we learn of the Dennistouns' trip to Naples. They had already arrived and were planning to stay another four months before returning to Rome for the winter; and Dennistoun again promises to send home notes on anything likely to be of use for the projected, but still unpublished, 'Handbook' on southern Italy.[5]

In spite of his academic pre-occupations, as well as an apparent shortage of funds, Dennistoun remained almost as fascinated by the Italian art market in 1843/4 as he had been during his earlier tour of 1836–9, and in August 1843 he wrote from Florence to a friend at the Scots College, Rome, (the Reverend James Hamilton about whom nothing is apparently known) with an extremely detailed account of the works of art for sale in the city.[6] Among the pictures he describes a fine altarpiece of the Madonna and Saints 'size of life by Ales. Baldovinetti as I conceive' and 'some half dozen of really admirable old tavole . . . besides others daubed with varnish *al uso Fiorentino!*' But he complains that 'Prices are however on the ascendant for such things and I hear that all the young dandy lords were picking up Giottesque scraps last winter for their weight in gold'. He adds that he himself has 'almost given up looking after these things as I don't buy', partly because of the difficulties of transportation (a panel he had sent to Rome had been smashed), but also because he had been obliged to spend nearly one hundred pounds on a new carriage and harness, 'those I had brought from Rome being too shabby and *rozzo* even for our philosophy'.

In spite of the need for economies the Dennistouns still found sufficient funds while at Florence in 1843 to commission from Insom a pair of alabaster portrait medallions of themselves which are now in a private collection. It was also during this year that Dennistoun bought in Rome a *Portrait of Prince Federico of Urbino* which had formerly been in the Vatican

library, and which he later gave to his Edinburgh friend, Andrew Coventry. In Pesaro he acquired a *Portrait of Duke Francesco Maria II of Urbino* attributed to the school of Barocci. Then, in 1844, he bought in Rome a small panel of the *Madonna and Child* 'on gold ground' which he later attributed to the 'painter of the so called Perugino of Becklord in the National Gallery'; but although Becklord's picture is perfectly authentic, Dennistoun's was apparently not and Waagen subsequently put forward the name of Luigi Ingegno. Later in the summer of 1845 Dennistoun bought in Florence a *Skirmish of Calvary* from the school of Salvator Rosa, and a *Portrait of a lady* attributed to Sustermans, as well as a *Portrait of Torquato Tasso* by Allesandro Allori for which he paid ten pounds. None of these pictures can now be identified, but the three portraits of *Duke Federico*, *Duke Francesco Maria* II, and the poet *Torquato Tasso* are all recorded in the reproductive plates for the 'Memoirs of the Dukes of Urbino'.

These three portraits, and other pictures

2 Giorgio Schiavone, *Madonna* [illegible]

Right
3 SCHOOL OF
FRA ANGELICO
Madonna and Child enthroned with Saints
wood, 63 × 35 inches
Count Antoine Seilern, London

Far right
4 Attributed to
ANDREA DI GIUSTO
The Resurrection
The Louvre, Paris

5 NOEL PATON. *The Reconciliation of Oberon and Titania*, 30 × 48¾ inches. *National Gallery of Scotland.*

panel of *The Resurrection*, also attributed by Dennistoun to Fra Angelico and which is now in the Louvre attributed to Andrea di Giusto (No. 4); a *Saint Roch* from the school of Perugino which cannot be traced beyond the 1855 Dennistoun sale; an *Adoration of the Magi* attributed to the school of Perugino which can be identified as the picture published in the Holford collection as Umbrian c. 1500;[8] and a *Magdalen* attributed by Dennistoun to Timoteo Viti, which cannot now be traced beyond the Davenport-Bromley collection.

The Timoteo Viti was previously in the collection of M. Lauriani, librarian at the Vatican, who also sold Dennistoun at least two other pictures. One, acquired in 1845, was a fragment attributed to Simone Memmi, representing the *Virgin and Child* in which, according to Dennistoun's subsequent catalogue note, the 'grand character and sweet expression are combined with a more animated movement than is usual in that age'. The other, which Dennistoun bought in 1846, was a panel of the *Nativity* attributed then to Fra Angelico; Waagen later credited it to Lorenzo Monaco, but by the time it reappeared at the Davenport-Bromley sale in 1863 the attribution had been changed again, to Orcagna.[9] Neither of these pictures can now be identified.

Although all these acquisitions (even those which can be firmly rather than conjecturally traced to the years 1843–6) hardly suggest that Dennistoun had entirely given up collecting, they do indicate that on the whole he was now confining his choice to works relevant to his academic studies on the court of Urbino and the early artists active in Umbria, rather than attempting to form a more systematic and representative art-historical collection of early Italian paintings as had been his quite specific aim during his earlier Italian tour, in 1838.[10] This impression is strongly reinforced by Dennistoun's failure to buy more than three rather minor pictures at the sale of Cardinal Fesch's collection in Rome in 1843–1845. Dennistoun had certainly seen the sale of the first and second parts of Fesch's collection in 1843 and 1844, since he wrote what he described to David Laing as an 'amusing trashy' article on the subject for the *Foreign Quarterly Review*.[11] It was, however, the sale of the fourth part, starting on 17 March 1845 and containing the best Italian pictures, which should have most interested him, and if he had still been strongly inclined to add to his collection of early pictures he could hardly have refrained from taking advantage of this very opportune occasion; for, as he himself told Laing, 'many good and some excellent Italian [pictures] ... little more than the framing'. What Dennistoun bought was a [illegible] attributed to Velazquez for [illegible] pounds and which was [illegible] only four guineas after [illegible] Ferrara *Holy Family with* [illegible] *Jerome*; and an unattributed [illegible] trait. To appreciate [illegible] tunity which Dennistoun [illegible] has only to recall some [illegible]

which the Reverend Walter Davenport Bromley of Capesthorne bought at the sale, for the relatively modest outlay of five thousand scudi, including Giotto's *Death of the Virgin* now in West Berlin, Lorenzo Monaco's *Coronation of the Virgin* now in the Courtauld Institute Gallery, London, and three fragments from Sebastiano del Piombo's *Visitation*, now at Alnwick Castle, Northumberland.[12]

By September 1846 the Dennistouns were back in Britain and soon took up permanent quarters in George Street, Edinburgh. Here, however, James' first preoccupation was not the completion of his project on the Dukes of Urbino but the publication of some new manuscript material, relating to the Stuart princes in Italy, which duly appeared as an article in *The Quarterly Review* of December 1846. At the same time he was also considering the completion of another article on 'early Christian and monastic painting in Italy'; but, he warned Mr. Murray, 'I may perhaps delay finishing it until the publication of Lord Lindsay's work from which I have great expectations'. This projected study was indeed overtaken by Lindsay's 'Sketches of the History of Christian Art' (1847). Only then did Dennistoun at last feel able to turn his attention to the preparation of his book and in particular to the chapters on Umbrian painting. During the 1840s he had become seriously preoccupied by the extent to which an interest in early Italian art had become associated in the public mind with Tractarian or Roman Catholic sympathies. His own firm insistence in 'Memoirs of the Dukes of Urbino' on the necessity of applying the principle of historical relativism in any new assessment of early Christian art must be interpreted as a direct reaction to the unctuous prose and sentimental nostalgia of the French Roman Catholic writer, A. F. Rio, in his highly influential volume 'De La Poesie Chretienne' (1836) and to the wild philosophical speculations of Lord Lindsay in his essay 'Progression by Antagonism' which preceded his 'Sketches of the History of Christian Art'. Dennistoun had already received early warning of the antagonism art critics and historians of this kind could provoke, when his antiquarian colleague, Rawdon Brown, who had met Rio some years earlier in Venice, informed him in a letter of 6 April 1846: 'I do know the individual [Rio] you mention and consider him one of the most pestiferous, superficial, and conceited literary coxcombs I ever came across' proclaiming a contempt for the knowledge and feeling entertained for ancient art by our countrymen, such as would amount to insolence, were it not neutralised and rendered an [illegible] by the man's own ignorance and [illegible] slip-slopperey' which last I can never forgive, since delighting as one must in the exquisite simplicity of the old, *old* masters, one was obliged to "throw them over" after this flagellant's trying them at the heads of the *école* [illegible] this nomenclator, when [illegible] since I [illegible] to my friend Edward [illegible] chapter in his work upon [illegible] that he should like to pass along the grand canal in his company just to derive extra hints etc. 'Now you must know that our purveyor of taste, catholicism and sentiment, for the Faubourg St. Germain, had already at that time been in Venice over and over again, and for months and months together, and bearing this in mind, value his profundity, when I assure you that after displaying the grossest ignorance about various structures, even to make a "laquais de place" sick, he wound up, on passing the Ca' Foscari by asking "Per, what is that". You may imagine Cheney's horror! but not to injure the sale of the man's book, I should add that he remained here some while after this "naivete" and doubtless his trash will prove quite treat enough for the Montalembert tea tables, or for Frenchmen in general ... and then as for the religious point of view, young France is somewhat of the way of thinking of one of her diplomatists at Rome, who one evening observed "J'aime le Saint-Pere, j'aime, le Sacre College, j'aime tout ça! c'est rococo" and Rio's poesy is not even that, for its only mock rococo ...'

Dennistoun's caution in 'Memoirs of the Dukes of Urbino' on the question of the religious associations of early Italian art did not prevent Rawdon Brown's friend, Edward Cheney (of Badger Hall, Shropshire), whose own tastes lay in the direction of G. B. Tiepolo, from accusing him (in *The Quarterly Review*, June 1851) of 'plunging into the depths of mystic criticism', challenging him to prove an assertion he had never made about the connection between good morals and good drawing. He also attacked Dennistoun for using his book to publish pictures from his own private collection. 'The trade of criticism has fallen into the hands of men who have an interest in raising their own or their friends' possessions into importance, and their aesthetical raptures are, in fact, the best advertisement. Barry, the painter, shrewdly observed that no opinion should be received with so much caution as that of a petty collector. Whatever high sounding words may be for ever in his mouth he is often ignorant of *high art*, nay, even hostile to it; his standard of merit being formed by the specimens his own petty museum contains.' Mr. Dennistoun has been indefatigable in his researches, and we are obliged to him for a vast deal of valuable information, but we lost much of our respect for his judgement when we discovered that he is a small collector.'

During the years 1847–51 Dennistoun had continued to extend and sharpen his artistic taste by visiting exhibitions and sales and noting the collecting activities of his friends. For instance, in 1847, he developed a sudden enthusiasm for Noel Paton's work, after seeing his *Oberon and Titania* (No. 51 in Edinburgh), he described it to Lord Lindsay as a 'wonderful assemblage of playful and eclectic fancies and fantasies but all chastened by good taste and a feeling of beauty'.[13] He also corresponded regularly with the Scottish peer Lord Northesk, who was often in London, and able to report on some of the more interesting sales of early pictures. Rather surprisingly there are

6a. GERARD DAVID. *The Virgin of the Annunciation.*
Wood, 30 × 24 inches. *Metropolitan Museum of Art, New York.*

6b. GERARD DAVID. *The Archangel Gabriel.*
Wood, 30 × 24 inches. *Metropolitan Museum of Art, New York.*

8. BARTOLOMÉ ESTEBAN MURILLO. *Saint Augustine washing the feet of a pilgrim.*
[illegible] *Madrid.*

9. Attributed to ANTONIO DE SERAVIA. *Saint Raymond of Penaforte.*
Copper, 10 × 8 inches. *Christie's, London, 1930; Photograph, Witt Library.*

no references in the letters which survive to the 1847 Ottley sale where Northesk bought a couple of pictures for his own collection.[1] But the two friends did discuss the 1847 sale of Edward Solly's pictures, as well as the sale exhibition at Kensington Palace of the Oettingen-Wallerstein collection. Northesk was tempted to make an offer for the whole of this collection, and on 16 January 1849 assured Dennistoun, who had first brought the matter to his attention, 'I will take care to see the Wallerstein collection . . . £4,500 seems little enough and almost within my own means'.[16] But since three thousand pounds, the sum Prince Albert had advanced to Prince Wallerstein, would almost certainly have been enough to secure the collection, it appears that Northesk must later have lost interest in acquiring it, and the pictures became Prince Albert's absolute property in 1851.[17]

Meanwhile, by the end of March 1847, Dennistoun had formed a friendship with William Coningham, the left-wing Member of Parliament for Brighton, who certainly did not share his reactionary political views, but who had just formed one of the most select collections of pictures to be found anywhere in Britain.[18] It included many works which have since found their way to the National Gallery in London such as two fragments of *Adoring Saints* by Lorenzo Monaco, Antonello da Messina's *Saint Jerome*, Mantegna's *Christ on the Mount of Olives*, Botticelli's *Adoration of the Kings*, Pollaiuolo's *Apollo and Daphne*, Lo Spagna's *Christ on the Mount of Olives*, a *Madonna and Child* by Cima, another *Madonna* by Sebastiano del Piombo, and Moretto da Brescia's *Madonna and Child with Saints Hippolytus and Catherine of Alexandria*, which had previously belonged to Edward Solly. Besides these and other early Italian pictures, there were also Titian's *Tarquin and Lucretia* now in Cambridge, Paolo Veronese's *Death of Procris* now in Strasbourg, and Rembrandt's *Martin Looten* now in Los Angeles. Dennistoun was thrilled by this array of masterpieces, although like most of his contemporaries, except Sir William Stirling of Keir, he probably ignored El Greco's *Portrait of Vincentio Anastagi*, now in the Frick Collection, New York.[19] He wrote to Lord Lindsay urging him to visit Coningham: 'He has a fine eye and was wonderfully successful in getting some rare works of the good time when in Italy a year ago'.[20] Yet, when the collection was auctioned at Christie's only two years later, Dennistoun apparently made no efforts to acquire anything for himself.

It was not until 1851 that Dennistoun again felt able to travel abroad. In May we find him with his wife in Berlin, where they had introduced themselves to Dr. Waagen, and they also visited Dresden, Prague, Venice and Ravenna. Two years later they were abroad again and Dennistoun succumbed once more to the collecting bug. Freed now from all preoccupations with Umbrian art, he widened the range of his taste and in Cologne purchased one hundred pounds on seven pictures from the Weyer collection, attributed to Cosmo and Early Flemish masters such as Wilhelm of Cologne, D. Calcar, Van Eyck and the school of Memling.[21] The 'Van Eyck' *Annunciation* is now in the Metropolitan Museum, New York, attributed to Gerard David (Nos. 6a and b). It may also have been at around this time that Dennistoun acquired a *Virgin and Child* attributed to Hugo van der Goes which was last seen in public at an exhibition in Bruges in 1956.[22] Then in Brussels he paid twenty five pounds for a 'Watteau' on which his widow was later to raise no more than thirty shillings at the sale of the collection in 1855. His choice of a French eighteenth century picture may perhaps have been determined by a conscious desire to demonstrate the catholic range of his taste to hostile critics such as Cheney. He may even have recalled an amusing letter he had received in 1851 from Rawdon Brown, with a gleeful description of his latest efforts to provoke his *bete noire*, Rio, with eulogies of the works of Watteau and Longhi: 'Once upon a time I took an opportunity of disgusting Rio amazingly, for on his boreing about the *ecole naive*, I told him I was all for the Ecole beste, and gravely extolled the merits of Watteau and Peter Longhi in opposition to those of the immediate successors of Cimabue and Giotto: this was of course a jest, but rather than share opinions with such pretenders there is no extreme one would not resort to: the other day I took up a modern edition of Shakespeare and found the Editor alluding to what Mrs. Jameson thought about some play!! Fancy Dr. Johnson in such company!'[23]

In 1853 Dennistoun bought four Spanish pictures from the vast Louis Philippe sale at Christie's. Here he was probably encouraged by his friend Sir William Stirling whose pioneering work on Spanish art, the 'Annals of the Artists of Spain', had been published in 1848, and who himself bought heavily for his own collection (which he had begun *c.* 1842) at this sale. Much the most important of Dennistoun's four acquisitions was Murillo's *Saint Augustine washing the feet of a pilgrim* (No. 71), from the Standish collection (which had been bequeathed to Louis Philippe); it is now in a Spanish private collection.[24] By the middle of the nineteenth century Murillo's works were fashionable and much sought after; yet Dennistoun was still able to acquire this picture for only thirty guineas, since it had been catalogued as merely a school work, in spite of William Stirling's published references to its autograph quality.[25] He also bought a *Saint Raymond of Penafort* attributed to Antonio Perez de Serabia (No. 81).[26]

Some of Dennistoun's other late acquisitions are less easily explained than the fruits of his sudden interest in Flemish primitives and Spanish Counter-Reformation art. In *c.* 1847–8, for instance, he paid thirty five pounds for a Wouvermans, in 1852 he gave sixty three pounds for a *Falls of Tivoli* by Andrew Wilson, and at about the same time he also paid twenty five pounds for a 'Turner' (seen at Sotheby's in 1949, 31) which was later to cause John Ruskin acute embarrassment when he visited the Dennistouns' house. 'He thinks because he knows old Italian art that he must know modern English, and has bought a vile daub under the name of Turner. I can't venture to tell him', Ruskin confessed to his father in a letter dated 27 November 1853.[27]

9. BERNARDO DADDI
The Crucifixion
wood, 14 × 7 inche
Private Collection

Two years later Dennistoun was dead and his collection was put up for auction at Christie's on 14 June 1855. Many of the lots can no longer be identified, but among the more distinguished pictures, not already described in this series of articles, there was also a *Crucifixion* by Bernardo Daddi (No. 91), 'two workshop of Fra Angelico panels of *The Madonna* and *Saint John*, now in Princeton (Nos. 10a and b), a Sano di Pietro *Burial of Saint Martha* now in the Metropolitan Museum, New York (No. 11), and a predella panel by Cosimo Rosselli (No. 121).[28] One of the few people to appreciate Scotland's loss was Sir William Stirling, who observed that 'The artists of Edinburgh will regret that no effort was made to secure to the National Gallery of that city a collection formed with such discriminating taste by one of the best writers on art whom Scotland has produced'.[29] Even today it might still be said that the Scottish national collection is relatively weak in precisely those areas where Dennistoun's was strong.

Follower of Lippo Vanni: *The Madonna*
wood, 16 × 4 inches. *Princeton University, New Jersey*

Follower of Lippo Vanni: *Saint John*,
wood, 16¼ × 4 inches. *Princeton University, New Jersey*

[illegible] Lippo: *The Burial of Saint Martha*, wood, inscribed [illegible] × 14 inches
[illegible] *York*

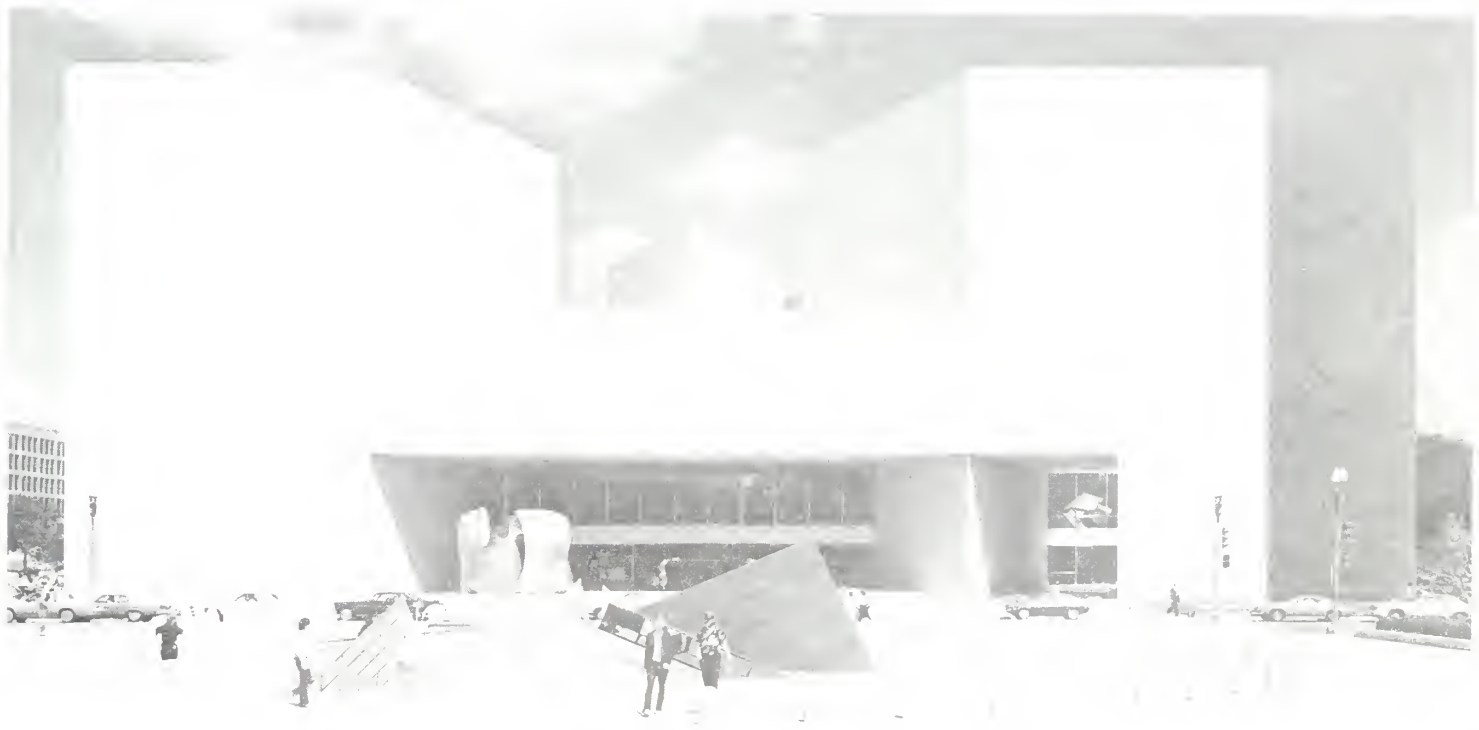
[illegible] Lippo: *Saint Nicholas Saves Children from Pirates*, wood, 14 × 25 inches. *Christie's, London, 1930. Photograph: Witt Library*

NOTES

1 *The Quarterly Review*, June 1840, pp. 1 ff.
2 J. Dennistoun: *Memoirs of the Dukes of Urbino*, London 1851, I, pp. xv ff.
3 The prices of Dennistoun's pictures are recorded (except where otherwise stated) in the catalogue of Dennistoun's sale, Christie's, 14 June 1855, annotated by a hand believed to be that of Dennistoun's widow. This catalogue forms part of the Paul Cornike MSS described in earlier articles.
4 Crawford MSS.
5 Dennistoun letters to Murray, described in this article are all from the John Murray, London, MSS.
6 Scots College, Rome: MSS. Letter dated 9 August 1843.
7 Waagen's attribution was presumably communicated privately, and is recorded in Dennistoun's manuscript catalogue (Paul Cornike MSS).
8 See: The Holford Collection, Dorchester House, London 1924, p. 46, no. 19, pl. XXVII.
9 Op. cit., note 7.
10 See the letter from Dennistoun to David Laing, dated 3 December 1838, and quoted in the second article from this series, *The Connoisseur*, December 1973, p. 247 (where the date of the letter was misprinted as 1848).
11 Letter to David Laing, dated Florence, 29 July 1845, in the Laing MSS, Edinburgh University Library. Dennistoun's article appeared in *The Foreign Quarterly Review*, April 1845, pp. 1 ff.
12 The Reverend Walter Davenport-Bromley was the youngest son of Davies Davenport of Capesthorne and of Charlotte Sneyd. He graduated at Christ Church, Oxford, in 1808 and became vicar of Lanshawe near Capesthorne. He married first Caroline Barbara, daughter of John Gooch of Saxlingham, Archdeacon of Sudbury, and second Lady Louisa Mary Dawson. In 1822, after inheriting the Bromley family property of Bagmton, he changed his name to Davenport-Bromley. All this information was kindly supplied by Sir Ellis Waterhouse.
13 National Library of Scotland, Edinburgh: MSS Acc. 5524/47/1.
14 Letter dated Edinburgh, 8 March 1847, Crawford MSS.
15 See E. Waterhouse, 'Some Notes on William Young Ottley's collection of Italian primitives', in Italian Studies presented by E. R. Vincent', London 1962, pp. 272 ff.
16 Letter dated 16 January 1849, Yale MSS.
17 See W. Ames, 'Prince Albert and Victorian Taste', London 1967, pp. 135 ff.
18 According to the sale catalogue of Conningham's collection (Christie's, 9 June 1849) some of the pictures were acquired in Rome, c. 1845/6. Conningham and the English art dealer Samuel Woodburn, were in Florence in December 1845 and was keeping an eye on the art market. See a letter to the National Gallery, London, dated 7 December 1845.
19 Conningham evidently had a high opinion of this picture and after his sale wrote on 20 June 1849 to his friend Sir William Stirling: 'The Greco was not sufficiently estimated, and sold for £118, a sufficiently small sum for such a picture'. Conningham's letter is preserved among Sir William Stirling's MSS, and I am much indebted to Mrs. Stirling of Keir for kindly making them available to me.
20 Letter dated Edinburgh, 25 March 1847, Crawford MSS.
21 For the Weyer collection see H. Vey, 'Johann Peter Weyer. Seine Gemäldesammlung und seine Kunstliebe' in *Wallraf Richartz Jahrbuch*, Cologne 1966, pp. 159 ff.
22 'L'Art flamand dans les collections britanniques', Bruges 1956, no. 17 as from the Clarke collection, Haywards Heath. See also M. Friedländer, 'Die Altniederländische Malerei', Berlin 1925, III, p. 86. I am indebted to Dr. Lorne Campbell for his help in tracing this picture.
23 Letter dated Venice, 19 March 1851, National Library of Scotland, Edinburgh: MSS Acc. 5525/9/1.
24 It was lot 204 on 30 May.
25 See W. Stirling, 'Annals of the Artists of Spain', London 1848, III, p. 1433.
26 This picture, which cannot be readily identified in the Louis Philippe or Standish collection sale catalogues, was lot 65 in the Dennistoun sale. It reappeared at the Ramsden sale, Christie's, 11 July 1930, lot 58, described as on copper, 10 × 8 inches.
27 Sotheby's, 7 March 1973, lot 122, as Turner *Fishing boats caught in a storm*. The pictures by Wouvermans and Wilson have not been traced.
28 See M. Lutyens, 'Millais and The Ruskins', London 1967, p. 114.
29 Dennistoun sale lot 6 as Giottino. It was seen recently at Sotheby's, 25 November 1970, lot 25, and is now in a private collection in the USA.
30 Dennistoun sale lot 13. It reappeared at Christie's, 11 July 1930, lot 55.
31 In *Fraser's Magazine*, June 1855. Reprinted in 'The Works of Sir William Stirling Maxwell', London 1891, VI, p. 168.

Washington – A New Centre for the Arts?

The opening of the controversial new East Building of the National Gallery of Art in Washington focuses new attention on the Nation's capital as a vital and growing centre of the arts in the United States. Already established as a great museum city – with the Philips Collection, the Freer, the Smithsonian, the Corcoran, the existing National Gallery and others – it has over the past decade developed as a market place for contemporary art as well as antiques. Now the new wing provides an exciting forum for cultural exchange as well as a great space for changing exhibitions both conceived in Washington and borrowed from elsewhere. The articles below analyse the architecture of the new building, report on its several opening exhibitions and give a brief glimpse of some of the activities in the commercial galleries.



The East Building, National Gallery of Art, Washington, DC: the entrance front on Fourth Street with Henry Moore's *Knife Edge Mirror Two Piece* and the Plaza with seven glass tetrahedrons

THE EAST BUILDING FOR THE NATIONAL GALLERY OF ART, WASHINGTON, DC

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In post World War II America, museums have joined ranks with business, government and education as major institutions shaping the built environment. From New York to Fort Worth, Dallas to New Haven to Syracuse to Oakland, in elegant country-side and on campus, new construction marks the rapidly escalating prestige and popularity of the museum. Its persuasion is felt as keenly by the designer. An architect is seen as incomplete professional without some sort of work of art to his credit. Moreover, the museum [illegible] programmatic restrictions are usually [illegible] and budgets often generous, creating [illegible] for the exploration of architectural ideas. In the thick catalogue of built museums and museum projects from the last decades, the most recent entry and one that has generated a considerable stir, is I. M. Pei's East Building for the National Gallery of Art in Washington, DC. Developed with his Project Designer Thomas Schmitt, Pei's building has been celebrated in scores of periodicals, since opening on the first of June. Visitors have swarmed through it.

Pei's museum occupies the last building site on the north side of the Mall, between John Russell Pope's National Gallery, 1939–1941, and the park land before the Capitol. Pennsylvania Avenue cuts diagonally along the northern edge of the site, to produce an irregular trapezoid. The set back lines on the site establish a smaller trapezoidal building zone, which Pei has completely filled with the East Building. His structure provides space for two major purposes: a collection of permanent and temporary exhibition spaces, and a combination of administrative facilities and study centre: the Center for Advanced Study in the Visual Arts, or, renamed CASVA. To accommodate these distinct uses, Pei has divided the trapezoid into two triangular units. The base of the triangle containing gallery space faces Pope's building across Fourth Street; the base of the CASVA triangle fronts Third Street. In addition, Pei has designed a new construction that is not visible above ground, a substantial, multi-storey area that links old and new buildings, and includes parking, service facilities, and a huge cafeteria. But the architecture of his project is the East Building, the focus of this review.

This structure consists of three triangular parts. One is the gallery triangle, its corners anchored by three, hundred foot tall trapezoidal towers, intended to acknowledge the hundred foot high cornice line of buildings along Pennsylvania Avenue. A [illegible] corridor slants diagonally through the structure and separates this gallery from the second major triangle, the study centre. Clamping the two units together is an enormous [illegible] of twenty five monumental tetrahedrons and covering sixteen thousand square feet, one third of an acre of glass.

[illegible] that dominates Pei's [illegible] where they determine [illegible] the massive tetrahedron sky[illegible] dual spaces, mould columns [illegible] panels in the elevators. Even the [illegible] at odd angles, appear to be shifted [illegible] hidden triangular persuasion. Is [illegible] idea brought to fulfilment, an obsession that the outer limits of control, or merely [illegible] The answer depends on an assessment of [illegible] The association of triangle with purpose [illegible] to find Frank Lloyd Wright, the American grand master of architectural ideas, who employed the triangle in church and chapel projects, in designs for tall buildings and in large scale planning efforts. For these operations Wright used triangular forms to resolve particular problems of programme and site and to explore his evolving architectural principles of continuity, plasticity and ornament. At the East Building, by contrast, triangles are faceted into triangles for the sake of generating triangles. The consequences are not happy ones.

The building produces a dramatic image at first sight. But Pei has not developed the project beyond the moment of inception: the museum remains a angular, unmodulated concept, a thought stranded at the moment of formation, a gigantic sketch put into construction. A grandiloquent form may be initially striking — the failed official buildings of Brasilia are demonstrations — but it cannot sustain interest and involvement. Any large building that serves many purposes is, by definition, a complex enterprise and its design must be articulated in a manner appropriate to its complexity. The formal, functional, and symbolic meanings of a National Gallery of the United States located on a prominent site in the capital city are potentially rich, many layered and overlapping. Pei has not challenged his initial intentions; he does not use the triangular proliferation that constitutes the East Building to explore a multiplicity of forming and meaning. In this fundamental sense, the project fails architecturally.

By contrast, a museum that succeeds magnificently is Louis Kahn's Kimbell Art Museum in Fort Worth, just completed when the East Building was begun. The Kimbell consists of cycloid vaulted units that open into one another and are illuminated by daylight from above. This was Kahn's starting point and he relentlessly pursued the idea in order to understand its implications and potential. In the creativeness with which he sited the building, acknowledging divergent conditions of park and street, of service facilities and the visitor on foot, in his Promethian effort to translate light and the effects of light into an architectural language; in his poetic involvement with history, in his ability to make space, form, and structure mutually reinforce each other; in the resonance and surprise and excitement of internal space, in his sympathetic use of materials — in all of these concerns and commitments and ideas and inspirations, Kahn moulded divergency into coherence, creating a building that becomes more complex, richer and subtler, the more it is experienced and studied. The impact of the East Building is soon exhausted, the Kimbell expands with the capacity of the observer to explore it.

TRIANGLES AND THE EXTERIOR

Externally, Pei's triangles are problematic in another way. The site cries out for eminent façades, since it exposes the building on all sides to prominent and different views. Though Pei recognised this problem of display, he did not respond with distinction. Of the four fronts, the major and best one is that facing the old building. Here the entrance is placed on axis with the symmetrical flank of the National Gallery. Two towers stand like massive pylons to either side of the entrance, their bevelled sides slanting back into the interior. Low slung and far back, the top of the third tower stands over the entrance like a distant prow, countering the rush inward in a manner that additionally animates the entrance experience. This constitutes only one side of the façade, however, the other side runs into trouble. The entrance to CASVA slices diagonally off through one tower, initiating an imbalance that becomes more acute beyond. The tower is separated by the wide corridor from a tall slice of sharply angled masonry, the apex of the CASVA triangle. The distinctness of this element acknowledges that another section of the East Building stands here, one that serves a different purpose, part of the whole yet distinct. But gap and triangle are unrelated to the symmetrical entryway; they are colossal fragments that disjoin the elevation. The façade along Pennsylvania Avenue, though extending an impressive four hundred and five feet, is nothing more than an enormous 'H' in elevation: towers to either end, a horizontal slab of masonry above recessed windows. Devoid of massiveness or plasticity (the towers are sliced away at sharp angles, windows are negative shadows), the enormous surface area consists only of identical stone rectangles and a band of concrete slotted above the window zone. The dominant, singular impression made by this façade is that of a gigantic stone cutout, a monody of form and vision. The façade facing the Capitol is a competent but conventional Modern Movement design. Stacks of window strips are framed along top and one edge by stone, a recessed balcony caps the windows, and the spandrel strips between each floor provide a lively edge along the open side. Neither novel or dramatic, the whole is crisp, direct, nicely proportioned, and effectively controlled. The important Mall façade borders on chaos. Disparate wall fragments are placed at discordant angles around disproportionate openings. Multi storey sections of glass protrude or recede seemingly at random. Contemplating this inconsonant assemblage, it is difficult to imagine a rationale that would explain its condition. In sum, the building exterior as a whole consists of broad planes and sharp angles. If the other new architecture on the Mall is Imperial Margarine, as popular adage would have it, then the East Building is cutlery arranged for instant service.

CIRCULATION AND INTERIOR SPACE

Other aspects of the museum are more successful than its concept and exterior. Circulation through the building and the organisation of the galleries is excellent. J. Carter Brown, the museum's director, argues that the best museums are small ones, where an intimate relationship can be established between observer and works of art, where room after endless room of art does not overwhelm, intimidate, and bore. He observed the use of smaller distinct areas within a larger shell in Pei's Everson Museum in Syracuse, which was a major reason for commissioning the East Building from him. Pei responded to Carter's vision by arranging a series of galleries about a multi-storeyed, skylit space. Galleries, either single spaces or connected groups of spaces, remain separate one from the other and are entered from the monumental central arena. In contrast to the small scale and hushed atmosphere of the galleries, the light-flooded public domain possesses the festive quality of market place or bazaar. A variety of bridges, stairs, an escalator, and walk areas are juggled below the huge skylight tetrahedrons. Works of art commissioned for this space enliven it, as do full grown trees and light entering from top and sides, directly and through deep layers of masonry. The excitement and interest of this area comes into its own, however, when vitalised by crowds of people. As visitors enter through the low and darker vestibule, they spill out into the central space, rising almost seventy feet into the monumental skylight, they become noticeably livelier, they are clearly thrilled, their sense of expectation is stimulated, their enthusiasm heightened. This is a superb public space in the tradition of places such as New York City's Pennsylvania Station was, such as Union Station in the District of Columbia no longer is since a 'renovation' replaced the floor with a hole, and such as Grand Central Station in New York City continues to be despite the inclusion of Brobdingnagian advertisements and clusters of smaller infill structures.

The administrative and study centre, although similar in size to the gallery, will service smaller numbers of people when it opens next year. Yet it also contains a vast open court around which functioning areas are wrapped: offices, book stacks, reading areas. The six-storey open area is lit through two glass walls, surrounded by balconies, and topped by a faceted concrete ceiling. Pei argued for this gigantic rectangle of space on the grounds that it would serve as the functional, visual, and symbolic focal point of the Center. Though undoubtedly dramatic, it has its odd moments. The book stacks, for example, are

The East Building, National Gallery of Art, Washington, DC
the façade of the Center for Advanced Study in the Visual Arts on the Mall

string through six floors of [illegible] been accommodated easily [illegible] prompted this and similar [illegible] some arrangements. Perhaps [illegible] ently overwhelmed by the lux[illegible] sation of scholarship to overlook [illegible]

DETAILS AND STRUCTURE

Detailing of the highest quality [illegible] the East Building. The marble [illegible] sharp edges and set with minuscule [illegible] eighth inch joints. Concrete, meticulously [illegible] forms built by skilled carpenters, [illegible] pattern and colour. The highly polished [illegible] steel used for railings, doors, and windows [illegible] finished and installed consummately. Woodwork which is abundant in the furniture and library equipment of the study centre, has had the closest attention lavished on it. The steel and aluminium frames of the skylights covering the main area of the gallery and several stairs are finished with the greatest elegance. A well crafted and finished building provides enormous satisfaction for those using it. Pei cares about the perfection of details, and the East Building demonstrates this resolute concern.

The structural sophistication of the East Building is as elaborate as its details. For both the underground connecting link and the new building, an imaginative foundation system was installed that [illegible] structural mat of varying thickness and grounded [illegible] anchors. A concrete frame stands on the mat to support the structure. Main column loads occur at differing, widely spaced intervals, and [illegible] trusses span the entrance and the window [illegible] Pennsylvania Avenue. This custom [illegible] has little to do with the regular structure [illegible] has become a hallmark of most post-[illegible] work. Individually tailored to this project, [illegible] structural system necessitated abandonment [illegible] of a regular system of standardization. Threaded through the structure [illegible] environmental technology, designed [illegible] provide optimum climatic conditions [illegible] of art, but to permit fine tuning [illegible] the temperature in each office [illegible] separately adjusted.

The architectural significance [illegible] technology here is their invisibility. [illegible] conceived as form and space [illegible] hold it up and service it are hidden by marble [illegible] and finely worked concrete. Especially great efforts were made to keep the environmental technology from sight. Not only are machinery, ducts and cables hidden from view, but necessary breaks in ceiling surfaces for air flow and extraction are tucked away in stair risers or secretly shoed into reading benches. In this respect, the East Building stands at the opposite extreme of the Georges Pompidou Cultural Centre, Paris (the Beaubourg). There an effort was made to expose and aestheticize every element of the building, be it structure, mechanical systems, circulation or infill materials. Here the aesthetics of form and space deny any design purpose to structure and environmental technology.

Another comparison with the Beaubourg is revealing. Its architects, Piano and Rogers, attempted to provide floors that were entirely open, unencumbered by any element, though serviceable, every where by air, light and power. This was to be the ultimate achievement in flexible space – space open and efficient, space infinitely adjustable, space that can be radically changed to accommodate the greatest variety of purposes. Pei, on the other hand, has created highly designed and specific [illegible] The [illegible] marks of the galleries are shaped [illegible] to [illegible] particular grouped [illegible] The [illegible] sculpture formed the major open [illegible] gallery [illegible] three in the connecting [illegible] and the [illegible] study centre. As the East Building shows, the architect remains in charge.

COMMERCE AND CULTURE

[illegible] and public have accorded [illegible] reception. Contrast [illegible] Washington [illegible] one there is [illegible] interesting than the [illegible] Gallery and Art Space museum, across [illegible] Street. And the skylit interior and sculpted [illegible] exciting spaces conceived [illegible] human scale. But the building [illegible] necessary force from another, [illegible] possible design.

Most [illegible] was [illegible] tall [illegible] the [illegible] Field [illegible] Stuart [illegible] towering [illegible] piece [illegible] Arrow [illegible] center [illegible] Kahn, [illegible] architect [illegible] and [illegible] factory [illegible] type [illegible] the [illegible] Angeli [illegible]

For [illegible] powerful [illegible] entrance [illegible] and [illegible] [illegible] [illegible]

...ndor of Dresden

...addition of the National Gallery, built ... Mellon money but which will be oper... taxpayers' dollars, opened with what is ... the most glorious and costly exhibition the ... States has ever seen or might ever hope to see ... The Splendor of Dresden: Five Centuries of Art Collecting. The exhibition is rumoured to have ... more than a million dollars and while none ... its greatness there are grumblings that such ... exhibitions which *could* have political ramifications, ... should be paid for directly by Congress and not taken ... the inadequate coffers of the National Endowment for the Arts and the National Endowment for the Humanities. In this case both have contributed with the generous support of the Robert Wood Johnson Jr. Charitable Trust and the IBM Corporation. No one is against a visible display of detente through works of art on loan between governments, but dozens of museum officials of smaller institutions around the country see a trend of precious National Endowment dollars flowing away from worthy local endeavours towards the bigger, politically orientated showcase exhibitions.

Certainly the show is one of the most beautiful ever conceived. Eight museums in Dresden have loaned over seven hundred works of art and it is the first time these works have ever left East Germany. It is advertised by the National Gallery as being "The most comprehensive exhibit ever devoted to the history of collecting", tracing as it does the changing tastes and ideas from the sixteenth to the twentieth centuries in one specific centre of art which has traditionally been considered one of Europe's great cultural storehouses. That so much still exists after the dreadful bombing of Dresden in the Second World War, itself demonstrates a miracle of survival.

Along with forty-two huge paintings left in the Residence two hundred more works in vans which had been removed from the city for safe-keeping were also demolished because of contradictory orders from the Nazis that sent confused drivers back to Dresden the very night of the raids. The previous April two hundred and fifty major paintings were transferred to a railway tunnel near Pirna and to an abandoned lime pit near Pockau-Lengfeld. After the Nazi surrender the Russians, perhaps uncertain of the political fate of Eastern Germany seized the works and transported them to Moscow, where they were restored and remained until their return to Dresden ... 6.

... at the National Gallery are master ... that have survived one of the worst ordeals in ... history. J. Carter Brown, Director of the National ..., who conceived the exhibition felt there could ... be nothing ... how for the opening of a new ... exhibition of works from a city that ... was probably the first museum con... the *Kunstkammer* which was established in ... Elector of Saxony. True Isabella d'Este ... the *studiolo* in Mantua between 1498 ... amassed antiques, rare books, ... as well as precious objects ... *Kunstkammer* that sought to be ... approach. Not only the arts of ... but crafts, jewels, curiosities ... mathematical and medical ... invented farming imple... ment as well as astro... ed stones, marquetry ... ethnographic and ... books on every ... assembled in the ... years later that ... his Studiolo in

BERNARDO BELLOTTO. *Ruins of the Church of the Holy Cross*, 80 × 110 cm.

Florence along the same lines.

The *Kunstkammer* has been reconstructed in the current exhibition and it is certainly the centrepiece of the show. Around the walls are a series of shelves, draped in green velvet which house the more precious possessions. The room contains tables and cabinets on which other objects sit. Displayed on the walls and on the tables are surgical instruments, instruments for astrology and ballistics, musical instruments and even objects used in magic. Drinking vessels designed as show pieces and made of ostrich eggs and nautilus shells take place alongside rare bronzes such as the *Marcus Aurelius on horseback*, executed by Filarete in 1465 and considered the first small signed and dated bronze statuette of the Renaissance. It was a gift from Guglielmo Gonzaga, Duke of Mantua in 1585. High up and out of reach is a series of carved ivory beakers and goblets believed to have been carved by Elector Augustus himself. Around the room are chairs set with Saxon semi-precious stones by Giovanni Maria Nosseni commissioned in 1576 by the Elector Augustus. On the walls among the technical implements hang two superb paintings by Lucas Cranach the Elder of *Saint Catherine* and *Saint Barbara* (c. 1516) which most likely entered the *Kunstkammer* in 1588 from the estate of Cranach the Younger. They are probably wings of an altarpiece, the central panel of which is lost. Cranach workshop portraits of *Martin Luther* and *Philipp Melanchthon* hang side by side and a portrait of the Elector himself by Zacharias Wehme, looks out at us, tough yet knowing, sharp-eyed with a determined mouth, holding the state sword which is seen elsewhere in the exhibition.

We are led from here to another great setting, the Grunes Gewolbe, or the Green Vault, which was an impregnable chamber entered by only one secret door. A sort of state treasury, it was built in the west wing of the Residence with walls almost seven foot thick and was designed to withstand fire and war. Here precious objects of silver and gold, royal jewels as well as reserves of money and state documents were stored. The room derives its name from the fact that it was painted green, the national colour of Saxony. On view are such precious items as the Blackamoor with a pearl-filled tray made c. 1720; a mother-of-pearl and silver gilt drinking vessel in the shape of a hippocampus by Elias Geyer made in Leipzig c. 1600; another drinking vessel of silver gilt, mother-of-pearl, emeralds, rubies and a star sapphire in the shape of an elephant with a castle on his back, made in Nuremberg before 1600; rock crystal cups in the shape of galleys and dolphins done in the late sixteenth century, cups and covers in the shape of everything from castles to conch shells in silver gilt, ivories, clocks with unusual mechanical devices, pendants, brooches and crowns in rich jewels.

As in the exhibition, the original green vaults were set up in a series of rooms carefully composed so that the whole was presented to the viewer as a work of art. It was arranged with three levels, the first made up of a row of gilt tables (one of which is on view in the exhibition) which sat against the walls holding the most valuable possessions, then a series of wall consoles where works of second importance were placed and a third level with consoles for objects of purely decorative function. This early system of museum presentation which dates back to 1730 is reflected in the present installation.

The Rustkammer, or Armoury presents yet another eye-boggling display of arms and armour, including a life size mock-up of two tournament figures, one an adult, and the other a child wearing armour weighing over two hundred pounds, all beautifully chased and finished. There are steel pieces of armour by Siegmund Rockenberger, armourer to the Dresden Harnischkammer, done in Wittenberg in 1553 and one particularly splendid ensemble of armour for a man and horse by Anton Peffenhauser, done in Augsburg in 1588. Among dozens of State swords of the sixteenth century, cross-bows, diamond-studded daggers, carved and embossed wheel-lock pistols, stands one parade Burgonet, made in Augsburg in 1599 of dark gray steel, embossed with copper gilt openwork applique that is a masterpiece of modelling and casting.

One huge room is devoted entirely to porcelain, arranged in decorative tiers the way they were first displayed when open to the public in Dresden in the eighteenth century. There are masterpieces of

Drinking vessel in the shape of a hippocamus, by Elias Geyer, Leipzig, c. 1600, mother-of-pearl, silver gilt and oil paint. Height 17.6 cm

Parade burgonet, Augsburg, 1599, dark grey steel, embossed, with copper gilt openwork appliques

Left
LUCAS CRANACH THE ELDER
Saint Catherine, c. 1546,
lindenwood,
138 × 46 cm.

GIOVANNI FRANCESCO SUSINI
Paris abducting Helen,
before 1646, bronze, hollow cast
Height 52.2 cm

…ions and brilliant copies …the Museum's factories which opened in … the first pieces of Meissen produced … the Leipzig fair in 1713. Outstanding are … models of a mother monkey with her … pet and bulldog fighting and a lion and … modelled by Johann Gottlieb Kirchner … There is also a distinguished group of figures … Kändler executed c. 1741–2.

The collection of bronzes are perhaps more select … but nonetheless impressive. Prime among them … cast bronze Laocoon of 1490 by Francesco di … Martini with a highly agitated surface, its … flaw in no way disguised, which is particularly … since it predates the Vatican's Laocoon … which was not dug up in Rome until 1506. … How it came to Dresden is unknown. A very fine … of *Paris abducting Helen* reflects the taste for … bronze statuettes in Dresden throughout the … seventeenth and eighteenth century.

But after the last and final section of the Old Masters … gallery where the breath is knocked out of us. … have any left. The picture Gallery begun by … the Strong in 1722 and much amplified by … Augustus III was one of the marvels of Europe … the eighteenth and nineteenth centuries … masterpieces on view give us an excellent … why. It is hard to pick out favourites here. … Lucas Cranach the Elder, Holbein, … Van Dyck, Ruysdael, Rubens, Hans … Elsheimer, Gerard Dou, Metzu, make … one of the most stupendous and generous in … Of particular interest are … great Poussins only two years apart but … different in subject, colour and attitude … *Rape of Europa* (1634–5) is in blonde, pale colours … and gay mood while *The Adoration of the Golden Calf* (1634) has those deep sonorous tones and … structured formal design that we usually … from Poussin. *The Abduction of Ganymede* by … is one of the strangest works in his … a squalling brat being borne aloft by a … a strange interpretation of the myth of … with the tall beautiful youth and … supported to Mount Olympus as his cup … Vermeer's *Girl at a Window reading a Letter* … another showstopper as is the Albrecht … portrait of *Bernard von Reesen* of 1521 which … one of the highest achievements in … portraiture.

The … range through Caspar David … nineteenth century to Schmidt-… Otto Dix in our own. But perhaps the … exhibit are those four great … by Bernardo Bellotto. The first … *Dresden from the right bank of the Elbe, below the Augustus Bridge* (c. 1748), *The new Market at …* (1749–50) and … *on the Schlossstrasse* (1749) … the tower of the church of the … and aerial view of the town by the … (c. 1760) when two … Enlightenment within the inner … outside the city walls were … English view of the de… … darker more frightening … mindlessly wreck…

…ational Gallery of Art, … until 4 September … Metropolitan Museum of … 13 January 1979. It … of San Francisco … Honor where it will … its Orient year.

MARIO AMAYA

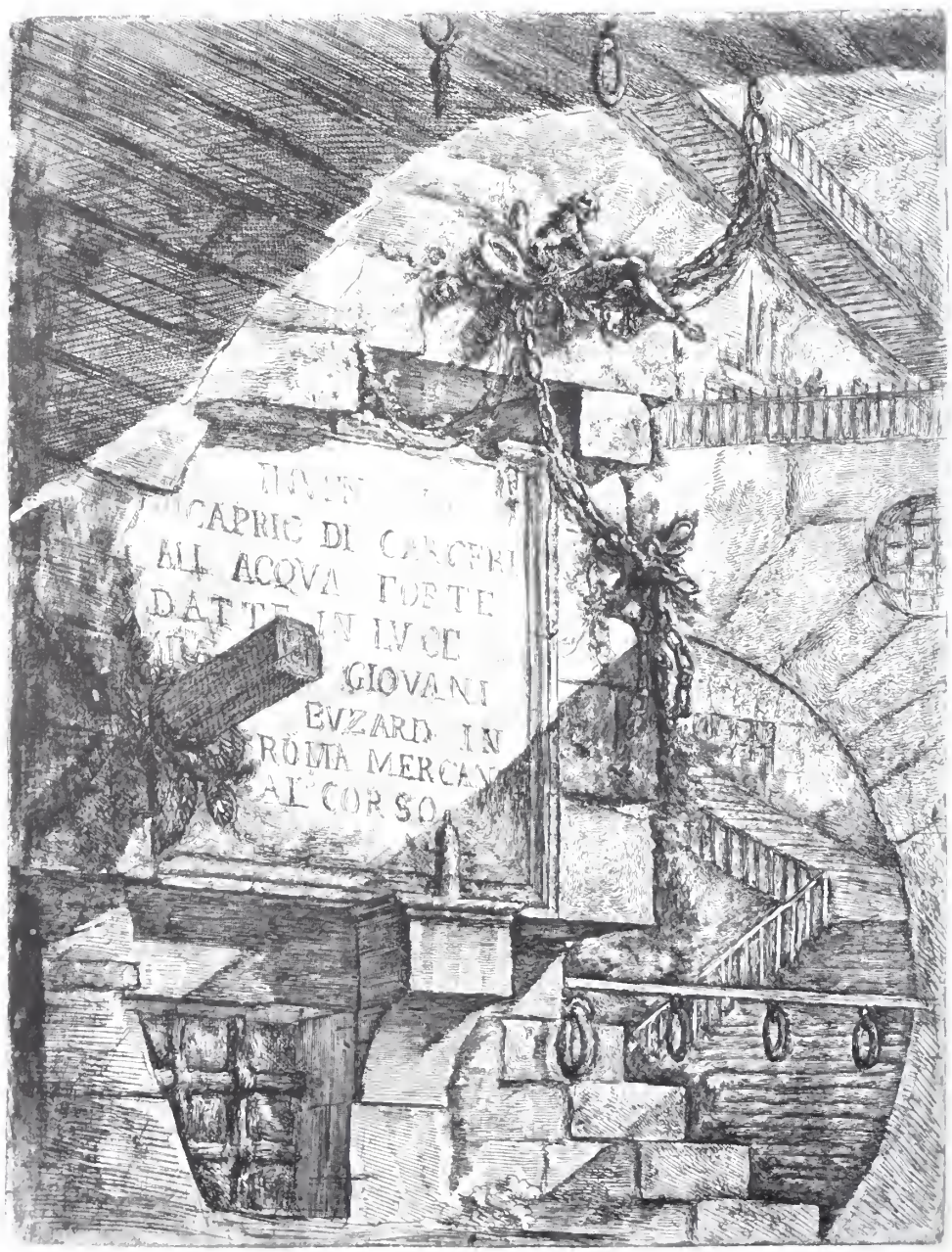
Other exhibitions in the new wing

If the Beaubourg in Paris opened as a popular funhouse of art for the proletariat, the new $94,000,000 East Building of the National Gallery in Washington – dedicated to changing exhibitions as well as a showcase for 'modern art' – has indicated by its inaugural contemporary exhibitions that it has opted for elitism by putting its chips on the classics of our century. 'Aspects of twentieth-century art, I, II, and III' are made up of 'Picasso and Cubism', 'European Painting and Sculpture' and 'Matisse Cutouts and Jazz' prints. There is also a group of David Smith's sculpture done for Spoleto in 1962, and under the general heading of 'American Art and Mid Century, The Subjects of the Artist' a display of the Old Masters of the New York school which includes De Kooning, Gorky, Rothko, Newman, Motherwell and Pollock, are all strung out in a series of linking trapezoidal galleries.

Among the dazzle of the new architecture which is distinctly Mellonic in its aristocratic grandeur, works which have their position on the international art market indexes, as well as chapters in contemporary art history books, do not seem out of place in the new halls of our National Gallery. Only the tried and true will do – at least for openers.

However, one can be grateful for such a splendid collection of important artists, particularly since many of their works on view are either owned by or are promised gifts to the Nation. The gallery of David Smith's *Voltri* pieces stands out the strongest: without a doubt America's greatest twentieth-century sculptor, he concocted these pieces from odd bits of metal, left over tools and discarded parts he found in a disused Italian factory, in a remarkably short time. They are among his highest achievements. One only regrets the slightly tricky and doubtlessly wildly expensive installation of the works on stepped-up tiers in some jackdaw imitation of what the designer thought would evoke a memory of the ancient amphitheatre of Spoleto where they were first shown.

The group of Rothkos leave less to be desired. Remakes of a monochromatic idea he originated for the Four Seasons restaurant in the Seagram Building



GIOVANNI BATTISTA PIRANESI: *Carceri*, title plate, etching, 21 × 16 inches; from Piranesi: The Early Architectural Fantasies. *National Gallery of Art, Washington*, DC.

in New York, these eight muddy works on paper executed in 1969 are the least important products of this genius of chromatic harmonies and tell us nothing of his contribution to this century's art evolutions. More can be said of the De Kooning room. Restricted entirely to his *Women* series, the paintings are a staggering exoneration of a man who struggled for years to be accepted by his contemporaries and who was finally embraced as an Abstract Expressionist although he never left the figure. It is here that we can see why so many think of him as a link between abstraction and figuration. Gorky is represented by the *Plow* and the *Song* series, and the room virtually sings with those remembrances of European Surrealist automatic writings and biomorphic forms so deftly translated in his hands to a more immediate style that inspired an entire generation of younger Americans.

When we get to Jackson Pollock we see some of his most famous 'drip' paintings, which are now referred to as 'poured', chosen perhaps a little too self-consciously to complement *Lavender Mist* which the museum has recently acquired; they are all of the paler, more subtle variety and surprisingly in this context appear to be 'in very good taste' and just what might be considered suitable for a National Gallery.

The idea of finding 'subjects' in what up till now has been thought of as a movement devoid of them, is an odd pursuit, but nevertheless is the thesis selected by F. A. Carmean, curator of twentieth century art for this inaugural show. By some stretch of the imagination the series of *Stations of the Cross* by Barnett Newman — proto-minimal canvases composed basically of one stripe on a white background — might be considered subject pictures by virtue of the fact that the artist himself deliberately advertised them as such. Equally, Motherwell's *Spanish Elegies* with their violent slashings of black brushmarks against a stark white canvas might appear to allude to the Spanish Civil War, but has not the artist himself denied any specific subject in them? Only with the De Kooning series of *Women* does the exhibition's title hold water. Mr. Carmean and the other two contributors to the catalogue, Eliza E. Rathbone and Thomas B. Hess intelligently pursue their theories with literally hundreds of footnotes, but in the end it is the works on exhibit which win out with their sheer power and eloquent exploration of pure form dramatically expressed in gestures either reticent or declamatory.

The greatest disappointment of the works on view resides in the pieces specially commissioned or purchased for the new wing. The Henry Moore, *Knife Edge Mirror Two Piece*, a sculpture composed of two bronze sections about seventeen feet high is poorly sighted too close to the overpowering knife-edged façades of the building and from a distance is obstructed by the tetrahydrons that jut out of the ground on the plaza in front like hackles rising on a dinosaur's back. Miro's tapestry, *Femme* is probably the worst conceived object that has ever carried this great artist's name, and Anthony Caro's *National Gallery Ledge Piece* sits as uneasily as a disgruntled secretary perched on the lap of a boss she does not like. There is no excuse for this since Caro himself worked on the sculpture *in situ* for about a month. The sculpture by Rosati is beneath consideration and the Noguchi has none of the magic we associate with this minor but often effective artist. Even Motherwell could come up with nothing better than a re-cap of his *Elegies* series begun in 1949, with a ten by thirty-one foot canvas that gloomily surveys the marbled spaces beyond. Only Calder's gigantic dancing mobile, conceived before his death, seems to be enjoying itself unselfconsciously as it drifts through the vast arena of skylight and stone.

Of the other exhibitions which have opened the new wing, more modesty prevails, especially with the enchanting group of 'Small French Paintings' selected by curator of French painting David T. Rust from the bequest of Ailsa Mellon Bruce. Mostly from the Impressionist school, and many purchased by Mrs. Bruce from the estate of Edward Molyneux in 1955, they provide a pleasant haven from the echoing fanfares that can be heard throughout the building. Outstanding in this group are the *Flowers in a crystal Vase* by Manet *fc.* 1882), the enchanting *Madame Monet and her Son* by Renoir *fc.* 1874) and *Child wearing a red Scarf* by Vuillard *fc.* 1891).

There is also on view a breathtaking selection of master drawings from the National Gallery's collection, some which are promised gifts. Included is a Durer, *Tuft of Cowslips*, 1526, a splendid Raphael study which Dr. Armand Hammer has promised to give, and six Rembrandts. These have not been seen for many years and the display encourages one to hope that drawings in the collection will be continually rotated for the nation's delight.

The most pertinent of the smaller exhibitions is the display of Piranesi's early architectural fantasies, particularly those drzy visionary views of *carceri* imaginary prisons of stupendous proportions that ironically predict and echo the very spaces created by I. M. Pei for the new wing. The plates with their monumental staircases, walkways and crossovers and spiral staircases leading nowhere seem to be the very inspiration for what might be the last building of this kind to be constructed, and certainly one to equal in its grandiose dimensions those ancient monuments of the Roman empire that Piranesi had in mind.

MARIO AMAYA

Washington Art Galleries

There is a high pitch of excitement in Washington, DC at the present time, caused largely by the opening of the new wing of the National Gallery, but also by a burgeoning art scene in general. New commercial galleries have sprung up in the last few years to claim a part of the attention, and artists living in New York are eager to exhibit in the nation's capital. An international art dealers' fair, the only one of its kind in the United States, has become a yearly event and attracts participation from all parts of Europe and Scandinavia, Mexico and Canada.

Private acquisition and public support, as well as large university art departments, sustain a surprising number of local artists, the best known internationally being Gene Davies, an influential presence among the younger generation. Despite the inevitable migration to New York, there is entrenched a number of informed young painters consciously working in the tradition of the so-called Washington colour school, pioneered by Kenneth Noland and the late Morris Louis, both of whom lived and taught in Washington. These, together with others working in the diverse styles typical of art in the 'seventies, maintain a serious, dignified, determinedly unprovincial stand.

The Corcoran Gallery of Art's biennial exhibitions of contemporary American art, have made a major contribution to the changing climate of what one gallery dealer described as "an extremely conservative Southern city". Most dealers, however, cite the opening of the Joseph H. Hirshhorn Museum in 1974 as the single most important event in Washington's cultural arena: "We had a museum of modern art [illegible] in October of the [illegible] art [illegible] promote art museum [illegible] South[illegible] institution the [illegible] museum [illegible] It is [illegible] the Hirshhorn, with the National Gallery will generate [illegible] interest, especially [illegible] but in [illegible] corporations to patronize [illegible]

A leading Washington gallery, the [illegible] called Georgetown, the Fendrick Gallery [illegible] was a private dealer [illegible] original print that [illegible] at the time of the big American print boom. She opened her gallery in 1970 to show [illegible] such major figures as Robert Rauschenberg, Jasper Johns and Frank Stella. She has dealt in painting since 1975, and was the first gallery to introduce the Californian 'funk' artists to Washington.

Harry H. Lunn Jr. set up business in 1969. His modest premises at the Georgetown end of fashionable P Street belie the fact that he is one of the foremost dealers in Washington. His reputation is built mainly on photography. The revelation of the seventies may finally prove to be the intense new interest in the history and art of photography. Lunn deals in the early giants, such as Eduard Steichen, Alfred Stieglitz, Nadar, and Julia Margaret Cameron, as well as those of more recent vintage, like Walker Evans, Berenice Abbott and Ansel Adams. A new photography gallery was opened last year in Washington by Gerd Sander, son of the celebrated August Sander. The main policy here, and one that is meeting with lively success, is to air the work of living photographers.

A gallery quietly pioneering a cause for an art that is more thought provoking is the Protech McIntosh. Its owner Nancy McIntosh recently showed minimalist artist Sol LeWitt, and prefers to handle the tough, 'difficult' work that is largely preoccupied with the semantics of modern art: the sculpture of Martin Puryear is a case in point.

Further along the P Street concentration of galleries is the Pyramid, opened in 1970. Its director Ramon Osuna, a Cuban by birth, came to Washington to direct the exhibitions of Latin American art held at the Pan American Union. His gallery reflects his vitality: the range of work shown is broad with a special concentration on Surrealist painters, such as Wifredo Lam and Matta (Echaurren). Two stars of the Pyramid stable are the Washington artists Anne Truitt and Rebecca Davenport, both making international reputations. Mr. Osuna states without hesitation that he feels Washington as an art centre is now second only to New York, and will eventually equal it in importance.

Well away from the flourishing commercial galleries in a tatty, three-storey building in the old downtown section of Washington is the Washington Project for the Arts. Funded by grants from two private foundations and the National Endowment for the Arts, the WPA is a centre for new and experimental art. It provides workshop, performance and exhibition space for Washington's young *avant-garde*. A large exhibition of artists' 'books' shown this Spring was one of the best things to be seen in the city: an engaging, satirical, often beautiful array of objects made by young people from across the United States.

This show underlies the health and vigour of creative life in Washington: a city that can encompass everything from the nation's most distinguished art museums to the anti-Establishment products of the new generation.

PATRICIA WARNER

Books

The James A. de Rothschild Collection at Waddesdon Manor

Glass and Stained Glass

By R. J. Charleston and Michael Archer

Limoges and other painted enamels

By Madeleine Marcheix and R. J. Charleston

496 pages, numerous illustrations with colour plates
Fribourg, Switzerland: OFFICE DU LIVRE
for The National Trust, London
[illegible] SFr. 225

[illegible] the ninth volume to appear in the magnificent series of publications of the Waddesdon collections, and by far the greater part of the book is taken up with Robert Charleston's analyses of seventy six glass vessels. The collection is patchy, reflecting the preferences and tastes of the collectors. Some major aspects of historical glass are unrepresented, while other groups are exceptionally well covered, and the quality also varies a lot.

Really first class is a rare Islamic beaker of Aleppo type with enamelled decoration and a couple of Venetian Renaissance stemmed cups, also richly enamelled. Some interesting filigree glasses reveal themselves as having been made *a la façon de Venise* in the Netherlands, close parallels being found in the famous contact book of drawings of Netherlandish [illegible] glass. A rare Venetian type is the [illegible] of blue glass, its shape obviously [illegible]. It is really quite ugly, but gives Mr Charleston [illegible] one of his most learned and perspicacious [illegible] entries. A large and [illegible] goblet of bubbly blue [illegible] ornaments in a flamboyant [illegible] has found parallels in [illegible] graham drawings [illegible] 1600. His conclusion [illegible] not Venetian [illegible] Renaissance [illegible] unfamiliar piece [illegible] has however [illegible] as well as in [illegible] these bizarre [illegible] day in popinjay [illegible]

The ruby glass collection is quite extensive, but lacking in first-class pieces. Mr. Charleston gives none of them to Potsdam and the *genre*'s inventor Johann Kunckel but suggests they were made elsewhere in Germany after Kunckel's secret methods had leaked out, probably in Munich or nearby Freising. Marks on the silver gilt mounts have given a useful lead in locating these pieces. Of quite exceptional beauty is the baluster-shaped jug, with unmarked silver gilt mounts, the whole thing covered with cut facets and *Kugeln*. It is unique of its kind, but the style is unmistakably early eighteenth-century Bohemian.

Cut and wheel-engraved goblets and vessels from eighteenth century Germany and Bohemia seem, surprisingly, to have had little attraction for the great collectors of England, the Rothschilds included, and the *genre* is poorly represented at Waddesdon. But there is an exceptionally fine collection of *Zwischengoldglas*, including one unusual piece where the technique (explained most lucidly in the text) is combined with quite ambitious wheel-engraving. Plus a modern fake, revealing itself as such by the exaggerated gesticulations of the figures. Finally there is a table service of twenty-nine pieces, decanters, cruet-bottles and wine and cordial glasses. All have gilt decor in a sketchy and routined Rococo manner which suggests a late eighteenth-century date. It is obvious that the glasses do not all belong together, but, as Mr. Charleston points out, sets like these must have reached the customer, not direct from glasshouse or decorator's workshop, but from dealers, in whose varied stock things may easily have become a bit mixed up. He gives evidence of a Bohemian origin.

Mr. Charleston has brought all his learning and meticulous scholarship to the task of sorting the glass at Waddesdon, and he is perhaps at his most interesting when grappling with problem pieces, where he has had to go outside the highroad of glass literature, draw from abstruse sources and use all his experience and flair. There is a lot of original research in his introduction as well as in the catalogue entries, and the book will be of value to glass students beyond what the collection itself has to offer.

Michael Archer deals with thirteen handsome stained glass panels. Two are late Mediaeval English, nine German examples are attractive and interesting because their heraldry relates to Nuremberg Renaissance families. As they are all of the same shape and size, they must have formed a consecutive group from the beginning. The rest is made up of odd Swiss *Kabinet-Scheiben*, where heraldry blends with religious subjects with a multiplicity of colours which can be confusing. They date from the sixteenth and seventeenth centuries.

The most homogeneous group dealt with in this volume is made up of forty three pieces of Limoges enamel plaques, all acquired by Miss Alice de Rothschild c. 1900 to cover one particular wall in the house. They are perhaps the most ambitious artefacts, technically speaking, discussed in the book, and a couple of good pieces give real pleasure. Madame Marcheix of the Limoges Museum gives a brief, but informative orientation followed by useful catalogue entries.

The non Limoges enamels have been written up by Mr Charleston with his usual care and lastidousness. The group includes some late seventeenth-century English watches, in double and treble cases of exquisite French or Swiss design and workmanship. Also a handful of English eighteenth-century enamels, mostly outsider types within a *genre* where standardisation was highly developed.

ADA POLAK

William Blake

By Morton D. Paley

192 pages, 145 illustrations and 16 colour
London: PHAIDON PRESS
£11.95

This book, in attempting much, hopes to appeal to a wide cross-section of Blake admirers. The plates demonstrate the variety and scope of Blake's artistic media and the text serves as a condensed biography and criticism of his work as well as an introduction to the critical literature on the artist.

Unfortunately there is an air of over-compression in the text, due, one suspects, to the constraints of the publishers who have kept the printed word to a minimum. One work given conspicuously cursory treatment is the enigmatic colour-print *Hecate* which is summed up as a representation of 'debased sexuality' without deeper elaboration, or mention of the possible source in 'Macbeth' or even discussion of the figure as a symbol of superstition. It also would have been easier for the student if there had been more outlining of the main themes of the Prophetic Books, though there is thankfully a glossary of Blakean terms, albeit a concise one.

More sympathy between the preface and the plates would have been welcome. It is difficult to understand why the selected plates from the book 'America' are dispersed between reproductions of designs from 'Europe' and 'The Song of Los'; or why Paley did not select some colour-plates to illustrate his discussion of the difference in intensity of colour between the early and late copies of the illuminated books.

Paley gets into difficulties in his analysis of Blake's stylistic development. He sees Blake moving away from an eclectic middle-period, returning to the 'primitive origins of his art', stressing contour and renouncing the depiction of light. But Blake's mature Virgil wood-engravings and the *Job* engravings cannot be so easily assimilated into such an exegesis. Both series display a fascination with the qualities of light, though presented by means of uncoloured, linear printing methods. And it is incorrect to state that it was 'unusual for Blake to assimilate a variety of styles', for in a sense this is the essence of Blake's stylistic achievement. He could, as did some of his contemporaries, look with equal enthusiasm at the Antique, *Cinquecento* art and the Gothic style and synthesise creatively aspects of all these in his art.

The main success lies in the discussion of the ambiguous relationship between Blake's designs and writings in the illustrated books. Paley explains how Blake never seems to simply illustrate his text. He can design an event unmentioned in his text, as in the chaining of Orc in 'America', or even be contra-textual. For example, in plate seven of this book he designs a scene of pastoral innocence on which are printed words telling of famine, war and the Antichrist. Blake is a highly complex artist demanding much from the reader and spectator, and unless criticism of his work can be given space to do him justice, many of the unconverted will continue to turn away in exasperated confusion. SUSAN HOYAL

'Six English Towns', Alec Clifton-Taylor's latest publication, coincides with his BBC-2 television series of the same name and covers Chichester (4 August), Richmond, Yorkshire (11 August), Tewkesbury (18 August), Stamford (25 August), Totnes (1 September) and Ludlow (8 September). (Photographs by Geoff Howard, 175 pages, illustrations and a map. London: British Broadcasting Corporation Publications, £7.25.)

A Biographical Dictionary of British Architects

1600–1840
By Howard Colvin
1080 pages
London: JOHN MURRAY
£30.00

Burke's Guide to Country Houses

Volume I: Ireland
By Mark Bence-Jones
196 pages, 92 illustrations and 6 colour
London: BURKE'S PEERAGE
£18.00

Having devoted the greater part of my life to the study and enjoyment of historic architecture, and to doing what I can to help others to a wider knowledge and appreciation, it is a continual pleasure to meet more and more people for whom this would seem to have now become a major interest. Well, it looks as if, in 1978, we are in for a really bumper year. Within the next few months, if all goes according to plan, we shall have, as companions to Sir Nikolaus Pevsner's great 'Buildings of England' series, the first volumes in 'The Buildings of Scotland', 'The Buildings of Ireland' and 'The Buildings of Wales'. Already we have the first of at least eight projected volumes of 'Burke's Guide to Country Houses' *and* the new edition of Colvin's Dictionary.

It is not given to many to convert their surnames into what are, in effect, proper nouns, like Liddell and Scott, Grove or Fowler. But in architectural history, in the last twenty years, there have been two new recruits to this select band: 'to look it up in Pevsner, or in Colvin' have become normal modes of speech. Their names have become household words. Their books are in daily, and I mean daily, use. Thus continual revision is essential, and the sales of new editions are guaranteed, even at greatly enhanced prices. The first edition of Colvin's Dictionary was a prodigy; this one is a miracle.

It reappears in a larger format, and is a great deal bigger, for it is printed now in smaller type and in double columns throughout. Even so, 463 names have been dropped, either because they are now considered too obscure or unimportant (some only craftsmen), or because the bulk of their practice was after 1840 or confined to Ireland; others, it is good to learn, are now compiling dictionaries of Irish architects and of Victorian architects. Buildings designed before 1840 by the latter, especially Anthony Salvin, are listed here in a new Appendix. But some 400 Englishmen are now included for the first time, together with about 250 Scottish and Welsh architects: an innovation of cardinal importance. In addition, the starting date has been pushed back sixty years, to 1600, which means, *inter alia*, that there is now a thirteen-column entry on Inigo Jones.

Nor is this all. The entries are now much fuller. A slightly disconcerting feature of the first edition was that it was sometimes impossible to be sure whether or not a particular building was still standing. Now 'dem.' appears more frequently, with the date of demolition whenever ascertainable. References have been greatly multiplied.

'Many bald and inadequate notices needed expansion', says Mr Colvin with his usual terseness. Yet, even so, 'the Dictionary' is far from being definitive. Anyone who is familiar with the processes of historical research will be aware that a work of this kind can be no more than a stopping place on a road that has no end.

The other invaluable feature of this Dictionary has always been the biographical essays. Comparisons between old and new will again reveal excisions. No longer, for example, are we told, regarding Nathaniel Ireson that 'specimens of his Wrotham pottery are now much sought by collectors'. Too chatty a remark for 1978! (Or perhaps even no longer true.) On the other hand, there is now a fresh view on the always teasing subject of the exact relationship between John Webb and Inigo Jones. Webb declared in 1660 that he was 'brought up by my Uncle Mr. Inigo Jones', but 'Webb was Jones's "nephew" by marriage, his wife, Anne Jones, being a near relation of Inigo (perhaps a niece in the strict sense, but equally likely an illegitimate daughter known officially as a "niece")'.

Many of the biographies have been expanded, sometimes to include fascinating new facts. For instance, Thomas Cubitt left over £1,000,000 and a will (then the longest on record) covering 30 skins of parchment. Very occasionally a judgment might perhaps be challenged. John Chute's staircase at The Vyne, for example, is described as 'a theatrical *tour de force* that has no parallel in English country house architecture' and a *tour de force* it certainly is. But William Burn's staircase at Harlaxton Manor, although far more gross, much less exquisite, is surely still more theatrical.

Mr Bence-Jones describes nearly two thousand Irish houses, of which, however, a tragically large number are today in ruins or have even vanished without trace. This is not primarily due, as is generally supposed, to 'the Troubles', which, we are told, saw the destruction of only about seventy houses, some of which were afterwards rebuilt. Most of the ruined houses are due to poverty or indifference, and with the introduction about 1975 of taxes upon capital the prospect for the future, which can usually only be discovered [illegible] expenditure of capital are grim. No [illegible] granted by the Irish Government [illegible] house [illegible] very few are [illegible] nearly all those [illegible] in English [illegible] Irish [illegible] Ireland who do not regard them [illegible] national heritage.

A long and wholly admirable [illegible] followed by the [illegible] illustrated gazetteer. Every kind of country h[illegible] is included, from Georgian mansions to [illegible] Castle, [illegible] illustrated, is externally the most perfect [illegible] Victorian sham castles to exquisite miniatures like Casino, Marino, Clontarf and [illegible] as well as gardens and garden ornaments. Only the wonderful Connolly Folly, now Castletown's, is surprisingly not illustrated. The text abounds in *bons mots*. The diligent reader will be able to discover, for example, where a cheltam, refused admittance to a castle because the family was at dinner, retaliated by kidnapping the infant heir; why and where George IV had a very narrow escape from injury and perhaps death; where a large conservatory was blown away by a 'Great Wind', which house had a wing specially enlarged to accommodate a visiting cricket eleven; what inspired Julian Slade's musical *Free as Air*; and which castle was in the present century used to house a circus, with roaring lions in the courtyard. (This last was Gosford, Co. Armagh, a highly entertaining entry.)

Nearly all these houses are built of stone. Richmer like the first Earl of Belmore, the shipowner Bern and Ward (Viscount Bangor), and later the Guinnesses could afford to have Portland and Bath stone brought over specially, but the most usual material would seem to be granite [illegible] and at Downhill Castle, Co. Derry, there was basalt too. But the material is not often mentioned. I wish that Mr. Bence-Jones had said more about this. The maps on the end-papers are very clear, but only show counties and towns; counties and numbers indicating the exact position of all the larger houses still standing would have been more useful. Finally, there is no index. That the houses themselves are in alphabetical order [illegible] not enough: one needs to turn up architects and craftsmen and perhaps also owners, and there is no means of doing so. I trust that for subsequent volumes, and I understand that the second one, about the houses of Scotland, is expected in 1980, these points will be carefully considered.

ALEC CLIFTON-TAYLOR

Castlecoole, Lisnaskea, Co. Fermanagh

[illegible] Drawings in Oxford

[illegible] of the
[illegible] and Christ Church
[illegible] by Terisio Pignatti
[illegible] 66 plates in text, 80 colour plates
PHAIDON PRESS
£10.00

Originally published as 'I Grandi Disegni Italiani nella Collezione di Oxford' in 1976, this book's appearance in an English edition cannot be said to have been well timed. 1976 saw the publication of James Byam Shaw's brilliant 'Drawings by Old Masters at Christ Church Oxford' – a work whose introduction and catalogue renders superfluous any further writings of a general nature on the Christ Church drawings. Furthermore, a corrected edition of Parker's Catalogue of the Collection of Drawings in the Ashmolean Museum of 1956 was published in 1972, also with an excellent introduction describing the history of that collection. Only a truly popular survey of the Oxford drawings could thus be deemed in any way necessary, but in view of the fact that this selection deals only with one hundred and forty *Italian* drawings out of approximately two thousand five hundred, it cannot be considered a real survey. Although the standard of colour reproduction is unquestionably high and it is useful to have many of the drawings reproduced actual size or thereabouts, the lavish cloth bound format and high cost are not related in any way to the book's actual value. Neither introduction nor captions adds anything significant to either Parker's or Byam Shaw's conclusions and inevitably in view of the definitive nature of so many of Byam Shaw's entries, the only course open to a compiler of this type of book is either to make direct quotations from them, or paraphrase – which he does. Almost two thirds of the drawings elected are from the Ashmolean, which results in a distinct imbalance detrimental to Christ Church. The author is quite clearly confused as to the history of the Ellesmere Collection's Carracci drawings: these are no longer on deposit in the Leicester Art Gallery, but were sold at Sotheby's in 1972 and widely dispersed throughout the world. Perhaps significantly in this context, one of the drawings included in that sale – Lodovico Carracci's *The Birth of Saint John the Baptist* is reproduced as plate 38 in this book with no indication of its whereabouts – it was in fact lot 6 of the Sotheby sale, and was bought by the Ashmolean Museum. It seems odd too that Professor Pignatti should include twelve of his own publications in the bibliography, yet excludes other fundamental reference. One of the principal reasons for this appears to be that while he was fortunate in having Byam Shaw – up to the minute researches [illegible] available for Christ Church, Parker's bibliographical reference do not include literature after 1956. This is the case of Andrea del Sarto's study for the head of Elizabeth in the Pitti *Medici Holy Family* reproduced in colour – basic texts such as Professor Shearman's *Catalogue Raisonné* of 1965 are ignored. It is surprising that the author himself a Tiepolo scholar should have failed to draw attention to the [illegible] between the Ashmolean's red chalk drawing of *A Young Woman with a Macaw* (plate 75) and Domenico and the painting of the same theme in Barbarista hanging a few yards away, which [illegible] the Museum in 1955. Further studies [illegible] other Ashmolean drawings which are [illegible] such as Cere's *Taddeo Zuccari* certainly [illegible] in time to be included in bibliographies are presented as if they were comprehensive [illegible] going to press. In the case of [illegible] important drawings selected, Michelangelo's *Head* (Ashmolean), it seems preposterous to conclude the bibliography with Parker, when the drawing also figures in Dussler's 'Die Zeichnungen des Michelangelo' (1959, 342), de Tolnay's 'Michelangelo' (volume 5, 1960, page 170, no. 152) and most recently in Hartt's 'The Drawings of Michelangelo' (1971, 363). Although it is useless to propose alternatives once such a book is in print, it can only be regretted that the publishers lost an excellent opportunity to produce a book in the style of Fratelli Fabbri's 'I Disegni dei Maestri' series, which offered a large number of superb colour and black and white plates, a short scholarly introduction and sound analytical entries on each drawing – at low cost and without any of the pretentiousness which mars this volume. CHARLES MCCOROLOD YLL

Manuscript Painting in Paris during the reign of Saint Louis

A Study of Styles
By Robert Branner
California Studies in the History of Art Series
270 pages, 412 illustrations
and 26 colour
London, Berkeley and Los Angeles:
UNIVERSITY OF CALIFORNIA PRESS
£35.00

Robert Branner died in 1973, at the early age of forty six. He was acknowledged as one of the world's leading Mediaeval scholars, and his studies of various aspects of Gothic architecture will remain essential reading for all students of the history of art. His name was not generally so closely associated with the study of manuscripts, although a glance through the bibliography of his published work reveals a number of articles on painting. In fact, Branner's interests were turning increasingly towards the study of manuscript illumination as an aspect of court patronage in the thirteenth century, and we now at last have the posthumous publication of what would surely have been only the first of a series of works on the painting of the period.

It would be easy to take this book as a memorial to a great scholar, to praise its contents uncritically and to mourn the passing of its author. Yet this is not what Branner, the sternest of self-critics, would have wished, and the best service a reviewer can do to his memory is to apply to his work the same uncompromising standards that he set himself.

The book has taken a long time to appear, despite the fact that the text was complete and edited before the author's death. The work has been seen through the press by his widow, who also compiled the extensive index, according to instructions which Branner himself gave. The result is a splendidly presented volume, with 25 colour and 412 black and white illustrations, and very extensive appendices giving lists of manuscripts, diagrams of identified painters' hands, and so on. These alone make the book an important contribution, but the meat is to be found in the main text. This opens with a lucid general study of the making of illuminated manuscripts in thirteenth century Paris, and continues with an analysis of the Parisian styles of the first half of the same century. Since the analysis of painting styles lies at the heart of the book, we must look at Branner's approach to this perennial problem.

As is well known, probably the two most significant extant manuscripts produced in Paris in the early part of the thirteenth century are the great Moralized Bibles now in Vienna. These were certainly made for members of the royal court, and contain a large number of illustrations. Branner has examined all these in detail, and, despite the overall stylistic similarity of the work, he is able to assign each manuscript to an *atelier* of up to nine artists, working under the direction of a head master. As always, the author's range of scholarship is impressive here, and his analysis of the way the manuscripts were made up and decorated is masterly. His technique is not dissimilar from that he used when writing of buildings, breaking down the work into what he regards as stylistically significant parts and finding parallels for these, to establish the extent and range of a particular artist. The result is a clear-cut and persuasive argument, but there is perhaps some doubt as to whether painting style is really susceptible to examination in the same way as building mouldings or tracery patterns. The problem becomes more apparent as Branner goes on to examine the various *ateliers* which he sees as forming a circle, or series of concentric circles, around the Moralized Bible *ateliers*. These are analysed and categorised, the offshoots and oddities are put into place, and we end up with a beautifully ordered system of considerable complexity. It is almost as if the material had been digested by a computer of style which had been programmed to come up with a logical result. This is not to demean Branner's ability as a judge of painting style, but to question whether this approach is the right one and whether the material is really susceptible to such rigorous treatment.

The history of illumination in Paris in the first half of the thirteenth century is not one of conscious experimentation; indeed, several of the workshops were distinctively conservative in approach. However, *c.* 1250 one new style emerged, which was to dominate painting in the capital for some two decades, and which Branner sees as a specifically Parisian style. Its characteristics are exemplified in two books, the 'King Wenceslas Psalter' (ex-Dyson Perrins 32) and the 'Rouen Missal' (Rouen Y 50), although we should not assume that the artists involved created the style. Essentials of the new mode are an elegance and beauty, achieved through the use of graceful figures and delicate ornament, but retaining a certain inner tension which is achieved through the careful use of distortion. Undoubtedly this style was favoured by the royal court, although it is now evident that there was no specific link between court patronage and style, unless we allow such a link to be no more than the striking elegance of all the manuscripts. Details of style, such as the particular fashion of handling drapery or head types, varied quite widely, and Branner takes us through these variations, assigning each to a separate *atelier*.

It is in this section dealing with *ateliers* that derive from the main style that, as in the earlier part of the book, the results are not always convincing. A very large number of *ateliers* are deduced, but it is not always clear to the reader what are the distinctive features of each group. I am not sure whether this is because the author has not set down his own views with sufficient clarity, or because the distinctions which he draws between ateliers are sometimes too fine to be spotted in the sometimes rather dark illustrations. The fact remains that Parisian painting between *c.* 1250–1270 for the most part looks much the same, and while there were certainly a number of different shops at work we may wonder if it is possible to accept Branner's very neat analysis.

These doubts about the manner in which the author arranges his material are obviously a matter of personal approach and do not undermine one's admiration for his work, or a recognition of the importance of this book. I do not think it is Branner's best book (his 'Saint Louis and the Court Style', 1965, would get my vote), but I do very much regret that it is his last. ALAN BORG

The Arts in Europe

GREAT BRITAIN

Objects: The V & A Collects 1974–1978

31 May–13 August 1978
Victoria and Albert Museum,
South Kensington, SW7

In December 1975, the Metropolitan Museum in New York presented an exhibition called 'Patterns of Collecting: Selected Acquisitions 1965–1975'. The outstanding quality of many of the objects displayed stood to impress the visitor that the exhibition was indeed a celebration of Thomas P. Hoving's ten years in the office of Director. That the Victoria and Albert Museum's current exhibition, 'Objects: The V & A Collects' chooses to illustrate the museum's collecting patterns over half as many years is not arbitrary. Dr. Roy Strong has been the Victoria and Albert Museum's Director for five years. Hence this exhibition can legitimately be seen as his policy statement about the aims and functions of this wonderful, kaleidoscopic institution.

David Le Marchand (1674–1726)
Charles Cecil (1615–1691)
ivory, signed and dated [illegible]
Victoria and Albert Museum, London

It was under the Directorship of Dr. Strong's predecessor that changes in the distribution of the Victoria and Albert Museum's purchase funds were made. The Director retained a larger share of the annual grant which he distributed amongst departments at his own discretion. Seldom initiating suggestions for new acquisitions, the director could exert gentle pressure in order to shape the character of acquisitions in a department. The effects of this directorial pressure are illustrated in the current exhibition.

The exhibition consists of a selection from some one hundred and fifty thousand objects which range chronologically from the twelfth century BC to May 1978 and typologically from Chinese Celadon bowls to Picasso's *Train bleu* stage curtain and Nelson Ethelred Dawson's set of bronze, silver and enamel bath taps and pipe designed in 1900 for a senior partner of W.H. Smith and Sons. Furthermore, each department presents individual items of great quality: a 'Mantua' of yellow silk, embroidered with a Rococo design of coloured flowers, by Textiles, a marble bust attributed to Rombout Verhulst of an unknown gentleman by Architecture and Sculpture, and an Eileen Gray six-leaf lacquer screen by Furniture and Woodwork. Yet access to these riches can be gained only by passage through an extensive display of objects made within the past few years. Moving through 'Numero' stack chairs, Elton John's stage costume and a Braun coffee grinder, it is clear that Dr. Strong would wish the visitor to appreciate the Victoria and Albert Museum's commitment to the acquisition of contemporary objects, even if some of those displayed hint at a certain degree of last-minute panic buying specifically for this exhibition.

So committed a declaration about the museum's purchasing policy inevitably provokes controversy. This is no new experience for the Victoria and Albert. When, in 1900, the museum was presented with some examples of Continental Art Nouveau, three architects of the Norman Shaw school with strong Arts and Crafts sympathies addressed an outraged letter to *The Times*. Yet these protests of three architects do illustrate a problem inherent in the museum's foundation and with which Dr. Strong has still to contend. Established in 1854 out of the profits and artifacts of the Great Exhibition, the Victoria and Albert Museum was given the freedom to collect those examples of art and craftsmanship whose excellence was to provide the principles for the improvement of contemporary industrial design. While the prominence in the collection of contemporary objects last established typological catholicism, encouragement to amass examples from earlier periods produced chronological and geographical diversity. The interest in the historical side of the museum was reinforced when in 1909 industrial design objects were removed to form part of the Science Museum.

The creation of a science museum at the beginning of the twentieth century left as a legacy to the Victoria and Albert Museum the question of collecting twentieth-century objects. And the difficulties which this poses are well illustrated in the current exhibition.

The problem is strikingly revealed by the purchasing policy of what are now historical twentieth-century objects. Recent literature has highlighted the critical controversy surrounding the qualitative evaluation of twentieth-century art, architecture and design. On the one hand there is the functional school of the Deutsche Werkstatten dining room chair owned by Professor Pevsner. On the other there is the more untidy world of Regency Revival, Neo-Georgian and the padded historicist comfort of Waring and Gillow. From the evidence of the exhibition, the Victoria and Albert Museum appears to have adopted the functional school. To be sure, this is both aesthetically and intellectually less demanding but one cannot help wondering whether the picture of twentieth-century taste and design is not thereby somewhat distorted.

Dew group: saltglazed stoneware
Staffordshire, c. 1740
Victoria and Albert Museum, London

The close links between art and science in contemporary industrial design describe another facet of the problem. Most of the electrical objects in the exhibition appear to have been selected primarily on aesthetic grounds. While a Sovereign pocket calculator by the Sinclair design team or a Bang and Olufsen Hi Fi system may indeed represent the most beautiful formal expression of each type of object, their mechanical excellence is nowhere alluded to. This approach to industrial design objects divorces them from any functional consideration and hence bestows upon them the status of a pure art object. Indeed, this removal from the realm of utility runs counter to the founding principles of the Victoria and Albert Museum in which good art and good craftsmanship create good, both functionally and formally, industrial design.

In an article published recently, Dr. Strong declared his intention of bringing the museum back to its founding principles. However, from the evidence of this exhibition, there is much still to be achieved. Several cases illustrate the recent commitment of the Director to encourage the creation of modern craft objects. Beautiful though some of these pieces may be, there is little connection between the unique sometimes 'folksey' craft object and that application of good craftsmanship to the creation of good mass design which was so central an ideal in 1854. Furthermore, with the ever present threat of financial cut backs, there is a danger that Dr. Strong's desire to accumulate contemporary objects could eclipse the need continually to strengthen the museum's holdings of older objects. For, in good nineteenth-century tradition, the Victoria and Albert Museum early adopted the belief that excellence resided in both contemporary and historical objects and, from the evidence of this exhibition, the latter continue to fulfil this role. It is greatly to be hoped that a balance between new and old acquisitions may still be maintained, making each visit a rewarding experience of the holdings of a magnificent museum.

Mary Anne Stevens

Sainsbury Collection

[illegible] opened Sainsbury Centre for [illegible] University of East Anglia, Norwich, [illegible] who is really interested in the [illegible] of contemporary art and architecture [illegible] Robert and Lisa Sainsbury have [illegible] collection over almost forty years [illegible] that time they have evolved a very personal [illegible] to how they see the collector's role toward [illegible] works of art they possess. The Sainsburys also [illegible] definite ideas of the collector's responsibility to [illegible] educate a public that is too often over awed or [illegible] deterred by our huge established museums to [illegible] benefit from them.

The happy decision to donate the entire collection to [illegible] University, combined with seeing that the [illegible] would not only honour the objects and [illegible] shown but make the public feel at ease as [illegible] care for about it, is quite revolutionary in this [illegible]. If there is any justice in this world the [illegible] will be a great influence on museum [illegible] throughout Europe.

The architect of the centre is Norman Foster. His [illegible] involved in the designing of the Beaubourg [illegible] Paris, and there are certain similarities. The [illegible] internal open space of the building is covered with [illegible] of aluminium panelling and huge glass panels at either end which allow for views of the perfect parkland setting. From the outside the effect is not unlike a huge aeroplane hangar. You are totally unprepared for the beauty of the inner space which is controlled by a system of internal screens under an umbrella of exposed structural tubing which catches and reflects natural light changes in a most elegant way. The result is space which can change and adapt according to any need. At the moment the centre houses the entire Sainsbury collection at one end in the area allotted for temporary exhibitions which overlaps the open living area where classes are to be held. Students will be able to work among the art. A system of bridges and catwalks replaces conventional passageways leading to areas for reserve collections, offices, labs, and at the far end quite a knockout restaurant. The whole point of the inner space seems to be its light, fluid nature. If the next generation wishes to use the building in a different way then the Sainsburys and Norman Foster have allowed for such evolution to take place easily.

It is amazing how well suited the structure is to such a personal collection. The Sainsburys have collected, in a most diverse way, modern painting and sculpture combined with primitive art, antiquities, Mediaeval art, Indian miniatures and Oriental art. The scale ranges from large canvases to the tiniest gold and jade objects. Everything is displayed with equal taste, mostly in luxurious lucite cases. Almost everything in the collection reflects a preoccupation with sculptural, often sensual form. It is no accident that the Sainsburys admire Moore, Giacometti, Bacon, among modern artists. The relationship between them and primitive carvers holds up. The tensions in their work or, perhaps, of Pascin's *Two ladies fidgeting off the paper* is no different than the Nigerian *Horseman* trying to urge on his ivory steed. The famous Degas *Ballet Dancer* in bronze seems to want to *plie* off her base, the gold Colombian *Bird* jump off his final. You want to touch these works, to stay their constant motion. The other common trait throughout the collection is of abiding curiosity. Ivory Shamanistic figures of the far north of America, carved at approximately the same time as the Mediaeval stone *Head of Christ* was being sculpted by a mason in England, pose certain intellectual problems. A row of marble Cycladic female idols give nothing away to the casual viewer without knowledge of ancient Greece. This is true of many objects in the ethnographic side of the collection. A tremendous effort has been made to understand enough of the cultural background of the objects to get the best possible examples for the collection. It is overwhelmingly obvious that the Sainsburys have enjoyed finding the answers for themselves in these works, as in their paintings, and future generations should be most grateful for their vision.

JUDITH NASH

The Armand Hammer Collection: Four Centuries of Masterworks

[illegible] September 19[illegible]
The Royal Scottish Academy, Edinburgh
National Gallery of Scotland, Edinburgh

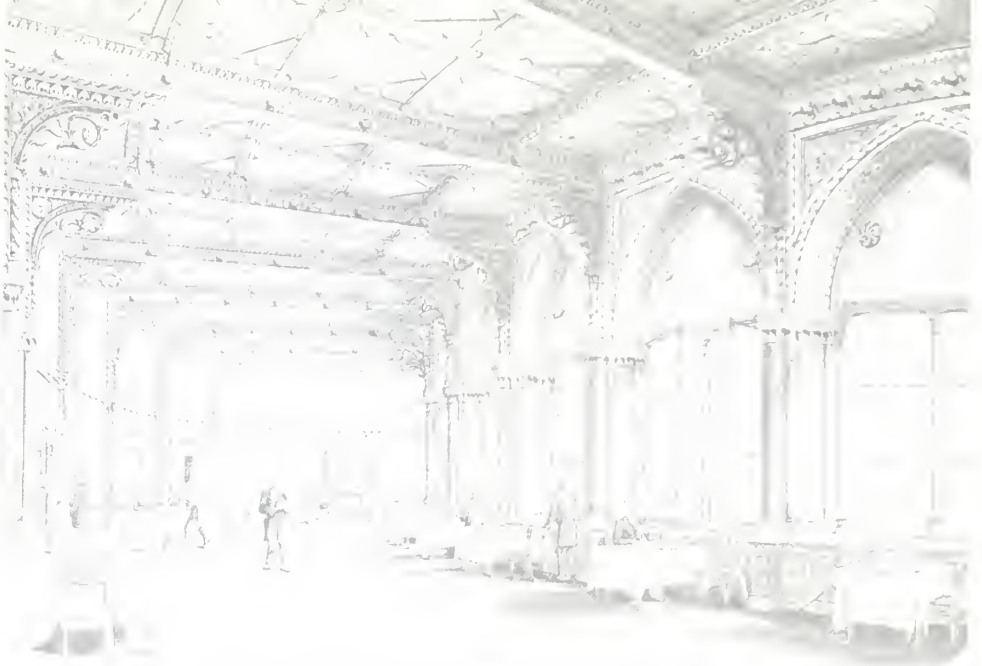
The first [illegible] of the Scottish Academy was [illegible] but from the beginning of [illegible] great effort has been made to arrange [illegible] of the finest [illegible] painting and [illegible] events.

[illegible] 30th and 31st of the new century was [illegible] Edinburgh Corporation [illegible] Gallery. World War II was not [illegible] difficulties [illegible] of the original [illegible] and even Association [illegible] the first exhibition [illegible] arrangement with the [illegible] a project. The [illegible] under the [illegible] and [illegible] recommended [illegible] [illegible] [illegible]

Sir Gilbert Scott (1811 – 1878)
Architect of the Gothic Revival

31 May – 10 September 1978
Victoria and Albert Museum
South Kensington SW7

With seven hundred and fifty commissions for ecclesiastical work, including over two hundred new churches, Scott was very much a specialist architect. Yet in his work the exceptions prove superior to the rule. The secular buildings, the great eye catchers such as the Midland Hotel for St. Pancras station or Kelham Hall in Nottingham but for the two picturesque cottages at Harrow Godstone offer architectural excellence and flair which few of his churches do. Because of that perhaps, Scott has suffered a somewhat debilitating fate — that of fame without examination. Other more contentious contemporaries have been studied but until now Scott has been a stone unturned. Under the stone are some surprises. His early work with Henry Roberts for Fishmongers' Hall, a sturdy classical edifice or his workhouses and institutional buildings carried out with his partner Moffatt, are both obscure phases of his career. In his early thirties he won the competition for the St. Nikolaikirche in Hamburg, confirmation that his conversion to Pugnesque Gothic was taking him along the right road. Scott could not brook the existence of alternatives, and the Queen Anne fashion was utterly at variance with and antipathetic to the reborn Gothic that was his creed. His interest in the Mediaeval period, discovered early and polished and confirmed in his architectural training during training and practice, was deeply scholarly in the manner of the period. He was instrumental in the foundation in 18[illegible] of the [illegible] Royal Architectural Museum, and [illegible] Treasurer. This was [illegible] and architectural detail for the training of [illegible] workmen' a collection which [illegible] the Victoria and Albert Museum. [illegible] learning was connected with the great [illegible] Victorian restoration [illegible]



[illegible] *The Office Room, Medical Registration Department, Royal College of Physicians, 1861* [illegible]

[illegible] was largely bought. Although Scott [illegible] approval of [illegible] general he was far more [illegible] that many and might [illegible] were stylish and he was [illegible] with the best of intentions. Oddly, the [illegible] of the old Regency [illegible] by the respect, pointing out the [illegible] that [illegible] Taking that many buildings [illegible] Westminster Abbey during [illegible] [illegible] Yet the work that [illegible] Westminster Abbey during his [illegible] [illegible] [illegible]

From '51: Paintings from the Festival of Britain

1 May – 2 July 1978
Mappin Art Gallery, Sheffield
8 July – 13 August 1978
Birmingham City Museum and Art Gallery

Even the best intentioned official commissions can produce uneven results and the first major exhibition held under the auspices of the Arts Council was no exception. This was the 'Sixty Paintings for '51' show, part of the Festival of Britain celebrations. Sixty artists were commissioned to produce a painting not less than four feet by five feet, but only fifty-four actually completed work on time. James Hamilton, the Keeper of the Mappin Art Gallery, Sheffield, has traced the history of fifty of these works and brought together twenty-five in a reconstruction of the show. The result is intriguing in the insight it gives into the problems of patronage and the state of British art in the early 1950s.

Even as it turned the original exhibition was well received, a mood of self-congratulation was prevalent. Modern painting was not yet dominated by any particular school or trend and artists could be encouraged to explore their individual talents, to produce small saleable works. Audiences could thank again in public terms. The work of the panel was intended to appeal to the 'new collective patrons of the future', but, sadly, only three of these were to be found.

What were the reasons behind the failure of the show. Unlike the war artists of the 1914–1918 war, whose success fully justified official patronage, these artists lacked a shared subject or mutual commitment. Instead many tried simply to expand their usual subjects on to a larger scale, the robust Matthew Smith becoming flagrantly baroque in the process. As this reconstruction reveals, those painters whose art depended on a certain intimacy with their subject, suffered worst: Lawrence Gowing's *Intruders in a Wood* is weakly romantic and sub-Cézanne; John Nash's landscape is tired and overworked; and Vanessa Bell's *The Open Window*, similar in subject to many of her Charleston scenes, is cumbrous and banal. Between the flops were, however, certain masterpieces of the 'fifties, notably a Josef Herman frieze of miners, Lucien Freud's *Interior at Paddington* and Prunella Clough's sustained rendering of a dockyard scene. Pasmore thought the exhibition marked the first official recognition in England of the new spirit in painting that spread all over Europe and America immediately after the frustrations of war. But if these canvases are representative of the new spirit, it was very provincial in flavour and lacking much intoxication.

FRANCIS SPALDING

LUCIAN FREUD.
Interior near Paddington.
Walker Art Gallery, Liverpool
Mappin Art Gallery, Sheffield.

A Dream of Fair Women: Japanese Paintings and Prints of the Ukiyoe School

8 June – 24 September 1978
Oriental Gallery of British Museum
Bloomsbury, WC1

This is the last in a series of exhibitions at the British Museum devoted to different schools of Japanese painting and print design. It concentrates on a single comparatively short period in the output of the school of ukiyoe painting, which depicting the world of the licensed quarters. Not all the artists represented in this show are known in this country, but enough are included to give a fair impression of the range of Japanese prints in their most characteristic aspect. Hokusai and Hiroshige are represented by a few examples, but the exhibition is rightly concerned to record a particular moment in the history of Japanese art when individual artists were encouraged to explore the possibilities of a relatively new medium. The exhibition is also a tribute to the taste and discrimination of Dr Laurence Binyon, who was largely responsible for building up the museum's collection of Japanese prints and paintings in the early years of this century.

The exhibition is divided into two parts, the first devoted to the work of Moronobu, the founder of the ukiyoe school, and his immediate followers, the second to the work of the later masters, Harunobu, Utamaro, Sharaku, Hokusai and Hiroshige. Moronobu's work is represented by a number of paintings and by a selection of the illustrated books which he published in Edo (Tokyo) in the 1670s and 1680s. These books extend the range of the show and give us a chance to look at the world of the courtesans as seen by such Kyoto artists as Soken or Sokyu, whose women seem altogether more life-like and down-to-earth than the idealised ladies of Edo. The section devoted to painting contains a fine seventeenth-century two-fold screen showing two Kyoto rakes meeting a girl disguised as a samurai, a number of eighteenth-century figures of which the best is perhaps that by Toyoharu (1735–1814), a somewhat grotesque beauty of the Meiji period by Hashimoto Chikanobu (1838–1912) and some interesting scrolls by followers of Moronobu (c. 1618–1694) in one of which a Buddhist priest attempts to enter a house of pleasure, a satirical touch which, as the label tells us, recalls the irreverent world of the novelist Saikaku. The Department of Oriental Antiquities at the British Museum is to be congratulated on giving us another well-organised glimpse at their collections of Japanese prints and paintings.

J. V. FARR

Jasper Johns

23 June – 30 July 1978
Hayward Gallery, South Bank, SE1

Robert Rauschenberg

28 June – 11 August 1978
Mayor Gallery, 22a Cork Street, W1

By 1955, Abstract Expressionism seemed so well established as the only truthful art form of the *avant garde* that to most observers there appeared to be no other direction in which painting could possibly go. It was a sure sign, of course, that things were about to change. Jasper Johns and Robert Rauschenberg were perhaps the two most significant artists in that reaction, though what emerges from these exhibitions is something quite different from what art history has accustomed us to think.

The Jasper Johns retrospective, beautifully and meticulously installed, is in terms of size and historical scope, much the more important of the two. Johns, like Rauschenberg, has usually been labelled Pop, or proto-Pop, because the apparent subjects of his art – the American flag, beer-cans, targets and so on – were amongst the earliest prototypes of what became known as Pop Art. It is a very misleading label and one of the most important aspects of this exhibition is just how different the reality of John's work is from the way his work has been presented in the past. For Johns' use of banal, everyday objects in his paintings is not due to any sudden concern with popular culture, but more part of a reaction by a new 'cooler' generation to the emotional excesses of abstract expressionism. Such objects provided instead formal structures, quite empty themselves of any intrinsic meaning, through which he could continue in a more extreme form those researches initiated by De Kooning and Pollock into the process of painting as an end in itself.

The problem, as this exhibition reveals rather clearly, is sustaining what in effect amounts to one idea, and an idea which at best has a limited historical relevance. No art can afford to get so wrapped up with art that it loses touch with life. In the first half of this exhibition, from c. 1955 to 1965, the real wit and imagination he shows in exploring ways of picture making, disguise effectively that lack of any strongly held personal convictions in his work which emerges more clearly only when in the late 1960s. There is at this point a significant lull in his output and there are few major works dating from the late 'sixties and early 'seventies. When it picks up again about 1972 his work is in a very different spirit indeed – a pretty but disappointingly bland abstract art of no very great distinction.

Rauschenberg on the other hand has always seemed a much profounder and more interesting figure, less self consciously arty and with a much wider range of ideas and feelings. Although the six recent paintings shown at the Mayor Gallery are not the best things he has done, they are still very good and show a sustained imaginative range. *Thunderhead* and *Submerged Glyphs* stand out whetting the appetite for that long overdue retrospective of his work.

NICHOLAS USHERWOOD

An Aesthetic Feast

A week of aesthetic sales began at Sotheby's Belgravia on 18 April, an aesthetic feast indeed for lovers of European art between 1840 and 1940. The first catalogue was coded MAMMOTH and contained two hundred and twenty nine Victorian paintings, drawings and watercolours. The scope was as wide and diverse as nineteenth century art itself, ranging from the picturesque sentiment of J. F. Marshall, the charm of Redgrave (£6,800, estimate £2,500–5,000), costume *genre*, any number of young girls usually with freshly picked flowers, perennial hunting scenes, landscapes (are supplies of B. W. Leader and Breanski inexhaustible? I suppose so), through the anguish of Simeon Solomon and the grim sensuality of Sandys to the late careless pomposity of Millais and the open air of Charles Sims. The highest price was the £9,500 paid (estimate £6,000–12,000) for William Parrott's fine *Bal de la ville de Paris pour les Blessés* of 1854. Burne-Jones was well-represented by five works, including a mysterious early painting with an unidentified subject and a marvellous Venus (£4,000, estimate £4,000–6,000). His followers, Evelyn de Morgan, Meteyard and particularly Stanhope (who combined Procris and Cephalus made a record £8,500, estimate £4,000–8,000) did well, save for Nettleship whose indictions *On the Rocks* (very appropriately) [illegible] showed how dangerous a combination of Burne-Jones and Morgan could be. The kind of picture to give Victorian painting a bad name.

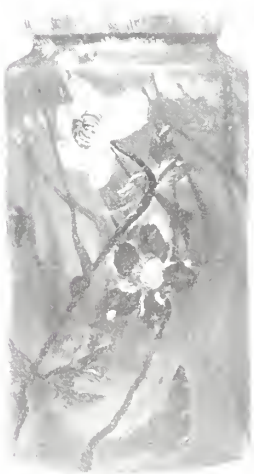
Burne-Jones rightly dominated the following day's sale with three of his magnificent tapestries, ravishing in colour and execution, woven by the William Morris factory at Merton Abbey for Stanmore Hall. The subject was the quest for the Holy Grail, very dear to Burne-Jones's heart. The largest (more than seven by twenty four feet) was sold for a remarkable £40,000 (estimate £15,000–25,000); the others for £36,000 and £28,000.

The sale of Martinware and studio ceramics the following afternoon also produced high prices, including £1,900 for an 1892 Martinbird with an [illegible] the Victoria and Albert Museum are [illegible]

Martin Brothers bird, base signed and dated 1892
Height 33 cm
£1,900

The Knights Departing, (Malory, Book XIII, chapter 8), 7 feet 10 inches × 11 feet 6 inches, panel number 2 from The Stanmore Tapestry, a set of twelve tapestries designed by Sir Edward Burne-Jones and woven by William Morris at Merton Abbey for Mr. W. K. d'Arcy's dining room at Stanmore Hall, Middlesex
£36,000

WILLIAM PARROTT
Bal de la ville de Paris pour les Blessés (1854)
signed and dated [illegible]
£9,500



[illegible]
[illegible]
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FRANCE

The Picasso Bequest

[illegible] the works of artists of both the collection of Picasso's world which Picasso had collected [illegible] his house have arrived at the [illegible] as intended. It is a fascinating [illegible] and of varying quality.

because it throws light on the bolts from the blue of this prodigious creator and on the influences upon him of the paintings and drawings with which he surrounded himself. The monotypes of Degas, for instance, (eleven scenes of *maisons closes*) are the forerunners, in their bold setting and experiments in light and shade, of some of Picasso's own experiments, and *La nature morte a la bouteille*, signed by Braque in 1910, shows the similarity of outlook of the two painters on the evolution of Analytical Cubism. The early works are certainly less important and sometimes of doubtful attribution (such as Le Nain, Chardin or Corot) but the great names of modern art are magnificently represented: Cezanne with *Le Chapeau noir* c. 1905, le Douanier Rousseau with four canvases (one of them *Femme debout* which Picasso bought for five francs from a second hand dealer in 1908), Matisse with seven paintings, among them an undoubted masterpiece signed in 1913 *La Corbeille d'oranges* which Picasso bought in 1944, Miro with a forceful and humorous self-portrait of 1919, and Balthus with *Les Enfants*, a canvas of 1937 which exudes mystery and silence. (Pavillon de Flore, Louvre). GERALD SCHURR

In the French Provinces

[illegible] the time for exhibitions in the [illegible] The museum of Pontoise is presenting [illegible] the town from the eleventh [illegible] the early twentieth which [illegible] Evocative and interesting [illegible] the Ile de France [illegible] the Landscape [illegible] Marne [illegible]

[illegible] the Palais Jacques [illegible] Tapestry [illegible] by Lyon [illegible] and Paris [illegible] Flanders [illegible] and material [illegible] Museum [illegible] exhibiting until [illegible] and Etienne Haudri about [illegible] collection from the 16th to the 18th century [illegible] in Paris [illegible] with the help of [illegible] materials and his [illegible] genius, brings forms [illegible] company the marble [illegible] day when he was [illegible] and aluminium [illegible] suggest motion [illegible] depicted.

[illegible] Museum of Decorative Art at the [illegible] until the end of September 'La Peinture en Provence au XVII' siecle'. This is a very important exhibition for which two hundred and fifty paintings, drawings and sculptures have been assembled. It is a rich period extending from 1610 when the *chiaroscuro* of Caravaggio was revealed by the arrival in Marseilles of an artist from Brussels, Finson, until 1720, the tragic year of the great plague which carried off a great many artists. Most of the museums of France and many foreign public collections (London, Oxford, Edinburgh, Rome, Warsaw, Leningrad, Berlin) and also many churches in the provinces have collaborated to produce this exceptional panorama. Religious scenes are alongside portraits, landscapes, still lifes, *genre* scenes, designs for large decorations and mythological and allegorical scenes — subjects very much in favour at that time. The greatest specialists in Europe have produced a comprehensive catalogue which provides hitherto unrecorded information about the vitality and originality of the artistic life of Provence in this important period, known previously to the general public only for the pre Renaissance School of Avignon and, of course, Cezanne. The decentralisation of art is now accepted in France and it is a good thing that such exhibitions take place in towns other than Paris. Works of art have a stronger and more intimate appeal in the atmosphere in which they were originally created. GS

An exciting Museum

The former Musee National d'Art Moderne (now transferred to the Beaubourg-Pompidou Centre) has for the time being been converted into an annex of the Louvre. In these rooms on the Avenue President Wilson, near the Palais de Chaillot, several first class exhibitions are taking place. On the ground floor is 'Cartoons of the sixteenth and seventeenth century': a succession of models executed to the scale of the finished work, for future compositions as pictures, wall paintings, stained glass or tapestries. Notable among these are the cartoons of Giulio Romano for a series of tapestries. Then follow the canvases and drawings of Eustache le Sueur (1616–1655) which precede Titian, Bassano, Lotto and Bellini, and Italian seventeenth-century artists.

'Self portraits of painters' includes Raphael, Greuze and Ingres.

On the first floor 'Greece, Etruria and Rome' is a study of the techniques employed in the ancient world, and the 'Subject of Death' is illustrated by statues, recumbent figures and skeletons of the fourteenth to the nineteenth century.

Finally, in the rotunda of the basement, 'Restoration of Italian Primitives' demonstrates the different stages of the restoration and cleaning of a work of art. GS

WEST GERMANY

Self-Portraits

The Kunsthalle at Hamburg is mounting, until 27 August, an exhibition of self portraits. It is an interesting idea which not only reveals the physical features of the artists but is also a psychological study. From Durer to Van Gogh, including Rembrandt, painters have always studied their own faces. For some, particularly the young artists, it is only a game, not requiring any deep introspection as the mirror reflects the model at close quarters. But later this glance grows more critical. The self-portrait shows anxiety and curiosity and betrays the effort of anguished self examination and self-searching. It has the quiet contemplative intensity of a quest for some hidden reality, and is a relentless examination which unconsciously reveals the need to survive in one's work — to leave to posterity a likeness of oneself. Hence Roger van der Weyden represents himself as *Saint Luke painting the Virgin* in the Pinakothek in Munich, and Luca Signorelli put himself into the well known fresco of the cathedral of Orvieto, *The Last Judgement*. Later Rubens, Rembrandt, Velasquez, Chardin, Goya, Delacroix and Courbet, to mention only the most famous, have left pathetic or flattering pictures of themselves which all betray the solitude of the artist. GS

JOAN MIRÓ
Self portrait, 1919, 73 × 60 cm
The Louvre, Paris

Edvard Munch: Paintings of workers, 1910–1930

11 May–9 July 1978, Hamburg
19 July–27 August 1978, Stuttgart
4–27 September 1978, Berlin
24 November 1978–21 January 1979, Frankfurt

An unusual exhibition of about one hundred paintings and drawings by Edvard Munch, on loan from the museum in Oslo, is touring round West Germany. Painted in the last years of Munch's life, between 1910 and 1930, these paintings are connected with each other by a similar theme: the representation of workers. Munch, having returned to Norway in 1909, became an ardent socialist and identified himself with the working class: 'As long as I have been painting in this country, I fought for every inch of my art with a clenched fist — the bourgeoisie has tried to force me down, but in vain', he said in 1916 when commenting on one of his favourite pictures, *Workers on their way home*. This is a typical motive of social realist painters, yet more convincing are Munch's impressions of the individual: the ordinary working man: harvesting, digging, planting or building a house.

Although his most coveted project of the 'twenties to create a *Workers's Frieze* (similar to his *Frieze of Life*) was never completed, he produced many colourful sketches for murals in connection with the theme. His two greatest commissions to decorate the Great Hall of Oslo University and the Hall of the Chocolate Factory, Freia, were also only partly finished. The more the aesthetical values were replaced by political ones — like in the mural *Workers in the Snow* from 1929 — the more of its originality was lost. How different to his fairy tale boys and girls and the symbolism which characterised his pictures thirty years earlier are the realistic, down to earth and rather grim looking *Workers in the Snow*.

Yet some of Munch's canvases are already very close to abstraction: for example an earlier version of *Workers in the Snow*, from 1910, is covered in the background with a colourful conglomeration of boldly applied brushstrokes that have no relation to reality. His theory that murals should correspond with architecture was also ahead of his time.

KRISTEN A VON BOHLEN SCHWENGH

BELGIUM

Icons from Private Collections in Belgium

9 June–15 August 1978
Centrum voor Kunst en Cultuur
Abbaye St. Pierre, Ghent

This enormous exhibition of eight hundred and eight icons consists of an inventory of Slav art in private collections in Belgium. It provides ample proof of the great interest aroused by this form of art here and consequently of the frequent appearance of icons on the Belgian art market. The general lay-out of the exhibition has been entirely adapted to the iconography. The organisers have deliberately chosen a religious theme and have not classified it chronologically or in schools. This decision emphasises the role of the icon first and foremost as an object of worship regarded as such in the history of cultures and religions. It is etymologically a picture and has remained so in orthodox religion until the present day. While in the West the artist uses Christian subjects to express his own creative powers, the Slav painter is primarily passing on a religious message. He is an instrument of instruction and he illustrates a theological tradition more static than that of the Roman church or of the Reformation and must therefore be mindful of respected traditions. The volume compiled by the selection committee under the guidance of Professor Voordeckers of the universities of Ghent and Louvain is a veritable work of reference for the collector and it is worth while mentioning here the eleven titles of the sections of the exhibition which also correspond to the eleven chapter headings of the thick catalogue. These are: the Trinity, Christ, Deisis, the Iconostasis, Processional Icons and Triumphal Crosses, Icons for feast days, the Virgin, Angels, Saints, Icons on polyptychs and Icons in metal. In each category the authors have included sub-sections which indicate the theological and hagiographical variations in the interpretation of the divinity and saints of the orthodox pantheon. Similarly, in the series Metal Icons, the only section given special treatment because of the material in which the icon is constructed, the items have been sub-divided and classified as above. This enables the visitor to study Byzantine relics and serves in particular as a source of identification in classifying collections. The art market will find this catalogue an important aid.

Deisis: Archangel Michael
c. 1500, Russian, 41 × 30 cm
Martens Collection
Centrum voor Kunst en Cultuur, Ghent

Another point in favour of the exhibition is the [illegible] in which are explained the different stages in the making of the panels of icons: 'back panel', 'joint panel', 'preparatory coats of paint', 'gold leaf' etc. arranged according to the Stroganov [illegible] about. Demonstrations of the working of the metal are [illegible] items in course of restoration complete this technical lesson. In addition restorers and painters [illegible] are present on certain days and are available to [illegible].

The presentation of works on a black background and a full sized Iconostasis contribute to the success of this exhibition which is shown to the accompaniment of Slav religious music. Although all these items are of great importance it must be noted that there is no real masterpiece. They date from the 15th to the nineteenth century, but it is well known that precise dating of icons is difficult and in some cases even the periods suggested seem questionable. Moreover, while some anonymous work is of high quality others are of no more than mediocre standard of production. Even though art for the people flourished in Slav countries, traces of originality or originality are missing in icons. The artist seems to have been bemused by the canon of sacred religious paintings and confined himself to copying models of masters, endeavouring to reproduce them as faithfully as possible. This attitude led to the very gradual decline in the art form of the icon.

ANGELA LEVIN

THE NETHERLANDS

Venetian Paintings in Holland 1300–1500

22 July–15 October 1978
Rijksmuseum, Amsterdam

This small exhibition of about forty paintings is the result of a systematic research scheme of Dutch public and private collections which has been made before with the paintings from Siena (in 1969) and Florence (in 1974). Its initiator, Professor Dr. H. W. van Os of the Groningen University and a team from the Art Historical Institute, have been able to make several new attributions. Of great help have been the new natural scientific research methods developed by Dr. J. R. W. van Asperen de Boer. In the exhibition the paintings [illegible] removed from their original settings in churches or convents are hung in groups according to their original purpose: altar pieces, devotional pieces and profane subjects. With the exhibition a *catalogue raisonné* will appear. The early Venetian Paintings in Holland by Professor van Os published by Gary Schwartz/Maarssen (f 200, $ 100).

The ceramic museum Het Princessehof in Leeuwarden under its new Director Barbara Harrison has taken up the task of preparing twenty-five catalogues of all the different aspects of the museum collections. These catalogues will be published in both Dutch and English. This year a start has been made with [illegible] Oriental Faïence, the one hundred and sixty five pieces, most of them photographed in black and white, are divided into eight sections according to age and origin (China, Korea, Japan, Thailand).

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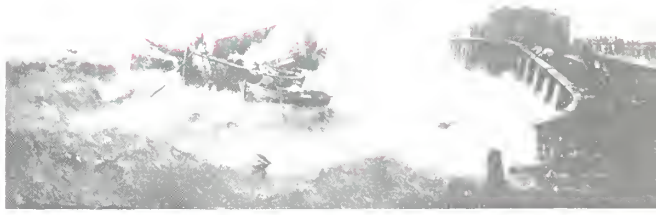
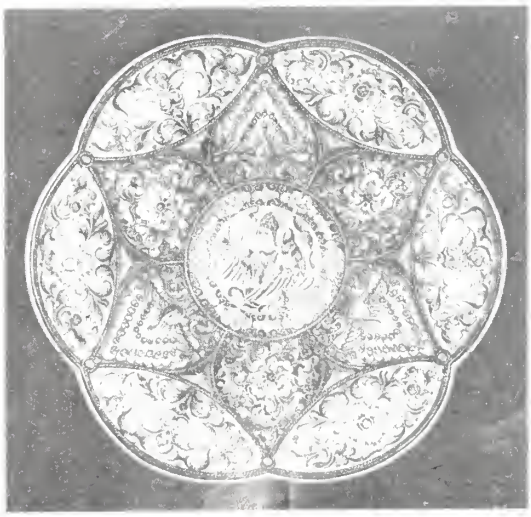


Francois Etienne Musin (Bel. 1820 - 1888). Return of Fishing Fleet in Stormy Sea. Signed. Oil on canvas 30½" x 50½"

Emanuel Fremiet (Fr. 1824 - 1910). Circus Horse. Original bronze casting by the artist, dark brown patina. H: 15½"; L: 13½"



A Russian Shaded Enamel Decorative Plate by the Faberge workmaster Fedor Ruckert, Moscow, c. 1900. Assay-master Ivan S. Lebedkin. D: 7"

Dutch 18th Cent. Baroque Marquetry Bureau W: 48" D: 23" H: 43"

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